

BULKY DOCUMENTS

(exceeds 300 pages)

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Part 6 of 10

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Chicago Sun-Times

May 1, 2005 Sunday

SECTION: NEWS; Pg. 10**LENGTH:** 1085 words**HEADLINE:** Ex-mobster weighs in on latest case;
He knows many of those charged, whacked**BYLINE:** Robert Herguth**BODY:**

Anthony Spilotro tried to have his boyhood friend Frank Cullotta killed, but Cullotta still has a soft spot for the Chicago mob's former Las Vegas godfather — whose 1986 murder is part of a major indictment unveiled last week.

"I'm sort of glad it's over for Tony . . . that they solved it in a way," said Cullotta, 66, a former mobster who turned government witness after hearing Spilotro wanted him whacked.

"I had no great hate for him . . . even if he wanted to kill me," Cullotta said in a recent telephone interview. "His brother was a little punk, Michael, no respect for people. But Tony, we grew up together."

Cullotta — once in witness protection, now out and living somewhere in the United States with a new identity — reflected on the indictment from an unusual vantage: He knew many of the 14 people charged in the feds' racketeering case and many of the 18 murder victims whose killings might be solved by the government assault.

In fact, Cullotta expects to be called by prosecutors as a witness, although he hasn't been contacted yet. One law enforcement source was unsure whether Cullotta would be tapped, but said virtually every major mob turncoat could have some role.

New twist on motive

The 18 mob hits included the murders of Anthony and Michael Spilotro. The popular view, advanced in the movie "Casino," had the brothers being lured to a cornfield, beaten to death by mobsters with bats, and then buried.

Actually, authorities say, the brothers were killed in the Bensenville area — lured by the prospect that Michael Spilotro was going to get "made" into the mob and Anthony Spilotro was going to get promoted.

The Chicago Sun-Times previously reported they were beaten in the home by the hands and feet of top mobsters, then driven to an Indiana farm field and buried.

Speculation about the motive largely has centered on the antics of Anthony Spilotro, a suspected killer who was sent to Las Vegas to oversee the mob's interests — including the illegal skimming from casinos.

He was believed to be getting too ambitious, drawing too much attention and bad-mouthing mob bosses back home. His crew members — such as Cullotta — had begun flipping for the feds. And Anthony Spilotro was facing new legal troubles.

While acknowledging Anthony Spilotro was facing serious problems, Cullotta suspects the double murder had a lot to do with Michael Spilotro.

"Michael was out in Chicago, and he was flexing his muscles because of his brother, and he figured he had [reputed mob boss Joseph] Lombardo behind him" in Chicago, Cullotta said. "Rumors were going around that [Michael Spilotro] was abusing other bookmakers, slapping guys around, trying to take their bookmaking operations from them, showing a lot of disrespect.

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"Tony, don't forget, he lost a lot of clout with all that heat going on in Vegas," he said. So he was expendable, and "they knew if they had to whack Michael, they definitely had to kill" Anthony so he couldn't retaliate.

'Just shoot him'

The way Anthony Spilotro was killed still disturbs Cullotta, himself a former hit man. "If you're going to kill him, why the f— are you going to beat him? Just shoot him in the head. I was very displeased with that," Cullotta said.

"Some of the guys who were supposedly involved in it I really disliked, but ... a couple who were supposedly involved ... I liked, so I'm in a bit of a dilemma. ... But all in all, I feel it's good it's over with."

Mobster-turned-informant Nick Calabrese has told the feds he took part in the Spilotro murders, and 13 other mob killings.

On Friday, several other reputed hoodlums, including alleged day-to-day mob boss James Marcello, were connected by the feds to the Spilotro deaths.

The feds previously revealed that Calabrese's older brother, imprisoned loan shark Frank Calabrese Sr., also was somehow involved.

Tears and jeers

Cullotta knew the elder Calabrese years ago, and doesn't think much of him.

Frank Calabrese Sr. tried to break into the mob by buddying up to Cullotta, hoping he'd put in a word with Anthony Spilotro, Cullotta recalled. But bad blood eventually surfaced.

While driving together one winter, Frank Calabrese Sr. and Cullotta got into an argument and Cullotta stopped the car to pound him — but Frank Calabrese Sr. thought Cullotta really was going to shoot him, Cullotta said.

"He started crying like a baby," Cullotta said. "He said, 'My wife knows you're with me!' He said, 'You're going to shoot me in the head!' ... We never talked after that ... he hated me because I embarrassed him. ... I told Tony he was crying. ... I didn't even have a gun with me."

Anthony Spilotro wanted nothing to do with Frank Calabrese Sr., Cullotta said, adding that he finds irony with the possibility Frank Calabrese Sr. was involved in the murder of someone he virtually begged to run with.

More ironic was that Frank Calabrese Sr., after the Spilotro murders, continued using a third Spilotro brother as his dentist, and listened to the dentist agonize over his brothers' demise, Cullotta said.

Frank Calabrese Sr. saved up cash by working in a union and ultimately was allowed by another mobster to put it on the street in the form of illegal, high-interest "juice" loans, Cullotta said. He moved up the ranks of the underworld from there.

Joe Lopez, an attorney for Frank Calabrese Sr., responded to Cullotta's remarks this way: "I don't know how anyone could believe anything that man says."

'Everything was crashing'

The current case — which will make the hoodlums on the street walk "on eggshells for a long time," Cullotta predicts — hinges in part on the cooperation of informants.

That's an area Cullotta knows about, having testified against several reputed organized crime figures, including mob hit man Harry Aleman and Anthony Spilotro.

Cullotta flipped for a few reasons, said retired FBI agent Dennis Arnoldy. He was facing charges related to a crew of thugs he was leading, and became angry that Anthony Spilotro wasn't stepping up more to help with his legal and living expenses, Arnoldy said. And he discovered "he was facing a contract" put out by Spilotro, he said.

"Everything was crashing in on him," Arnoldy said.

Becoming — and living as — a mob informant was tough, Cullotta said. "So I live with it every day; it was a big decision, a hard decision," said Cullotta, who now describes himself as a successful businessman. "But look, I'm still alive, aren't I?"

Contributing: *Steve Warmbir*

GRAPHIC: Two Indiana state troopers kneel at the edge of the cornfield grave where the bodies of reputed mobsters Anthony and Michael Spilotro were found in 1986. Associated Press

LOAD-DATE: May 6, 2005

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Copyright 2005 Graduate School of Journalism, Columbia University
Columbia Journalism Review

May 2005 // June 2005

SECTION: IDEAS & REVIEWS; Essay; Pg. 61**LENGTH:** 3842 words**HEADLINE:** A Technical Guide for Editing Gonzo**BYLINE:** BY ROBERT LOVE; Robert Love is an adjunct professor at the Columbia University Graduate School of Journalism and an editor-at-large at Playboy.**HIGHLIGHT:**

Hunter S. Thompson from the other end of the Mojo Wire

BODY:

I never drank with Hunter, nor did I do drugs with him, but I was his editor on about a dozen pieces over three decades and with three magazines. Some of these were short and pointed, like the obloquy for Richard Nixon on the occasion of his death or his review of Kitty Kelley's loathsome book on Nancy Reagan. Two were lengthy gonzo creations for *Rolling Stone*. The first, "Fear and Loathing in Elko," took the reader on a fanciful night ride through Nevada, where Hunter ran into Clarence Thomas driving two surly hookers through sheep country. "Polo Is My Life, Part I" followed the Aspen polo team to the U.S. Open at the Meadowbrook Club on Long Island, and included a long bar chat with the ghost of Averell Harriman.

In the twenty-three years that we worked together, it was usually from different time zones: he was on the road, in a hotel, or writing in Woody Creek in the dead of night. I was always in New York, as steady as a pyramid, as Hunter liked to say. Our collaboration was by telephone and fax, except for the earliest days, when we relied on the so-called Mojo Wire.

For the record, the Mojo Wire was Hunter's nickname for the Xerox telecopier, a primitive, pre-FAX system that required two large spinning machines, special paper, hours of long-distance charges, and a sleep-deprived human attendant at each end. Hunter would wrap a page of finished typed copy around the Mojo Wire's rotating drum, and hit the SEND button. At our end, the drum slowly began to turn and a needlelike device hopped around like an industrial lathe, carving out the images of Hunter's prose while it emitted acrid little puffs of titanium dioxide. A miracle at only six minutes a page.

But I am at the end of the beginning instead of beginning the best part, and my intention is to take you through the editing process for gonzo journalism as I knew it — inside the sausage factory. Each piece had its own considerations and contortions, but there were common elements, which in the years since, I have identified and classified.

The Decision: The moment arrived when Jann Wenner, *Rolling Stone's* founder, psychically determined that the Doctor had produced enough pages (or paragraphs) for the magazine to commit precious space to the assignment. Next came a short burst of vicious negotiations about fees and expenses (Hunter said many times that arguing with Jann about money was better than sex.) Then, three cheers, memos carbon-copied all around, and Hunter would swear, on principle, to commit to finishing and polishing the piece on the magazine's deadlines, *To Be Determined*. Jann knew better than anyone that past performance, as they say, was no guarantee of future results, so he turned to editors like me to "follow through," as he put it.

The Sacrifice of the Young Male Assistant: If there was reporting left to be done on the road, Hunter usually demanded the services of a young, healthy person from the magazine to help him get in and out of airports and hotel suites, arrange interviews, rent equipment, etc. It became part of *Rolling Stone's* tradition to assign a features department assistant to meet up with Hunter, and it was of course cheap (enough) insurance that he might actually file copy on time.

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(There were also vain hopes from time to time that the mere presence of a representative of the magazine, callow as he might appear, might rein in Hunter's expenses, but that of course never, ever happened.) In New York, Corey Seymour was the fixer and the enabler; on the Polo beat in Garden City, Long Island, it was Tobias Perse, each of whom was my assistant for a few years. I never believed half of what they told me, but I did see a few of the hotel bills. I know they often stayed up all night, toe-to-toe with Doc, and were asked to find and deliver telephones, whiskey, typewriters, tape recorders, batteries, blow-up dolls, and other things. When Hunter was safely on a plane back to Woody Creek, and our assistant dragged himself into the office in the early afternoon, we knew it was time to get ready for Part 3.

The Fun Begins: Whether it was a memo from the national affairs desk, campaign coverage, a letter to Jann, or a full-blown HST feature that combined both forms with Raoul Duke correspondence and long, feverish dreams of pure imaginative flight, my first job was to set and then enforce actual publishing deadlines. "Ho, ho," as Hunter would respond with sincere skepticism. Deadlines were the only things that mattered to him, he said, besides fees and expenses and press credentials. In fact, he considered himself a likely candidate for the Deadline Hall of Fame, which honored "Stories of Intense and Historic Quality Produced under Extreme Pressure in Savage and Unnatural Circumstances." Just the mention of deadlines would get his staff at Woody Creek fired up; once the deadlines were set, they even began calling me during working hours. At the New York office, our little band of brothers, usually me and a tired assistant, set our watches to Woody Creek time and made our plans.

MEMORANDUM

To: HST

From: Bob Love

CC: JSW

Date: November 16th, 1992

Subject: Little Rock Rumble

We have a four-page window of opportunity in the next issue. And here's the deadline:

HST'S NON-NEGOTIABLE DEADLINE SCHEDULE

November 19th, midday: Delivery of first draft

November 23rd, midday: Delivery of final copy

November 25th, midday: Final closing

November 26th, midday: T'giving

Bob

Right. My recollection is that Thanksgiving dinner that year was not entirely uninterrupted, but who cared? Of course, all this talk about deadlines was a complete ruse, as I found out after two or three pieces. I came to understand that the word "deadline" was actually Hunter's code for a two-to three-week red-zone standoff against the exigencies of publishing. My goal was the opposite: to bring in a finished article before fatigue and entropy finished us off.

Bob — You will get COPY 1st thing in the morning — I swear my life, health, and love life on it. We are currently dead, but have resumed contact w/ the living & very anxious, very ready to write our birth certificates. H.

So, the deadlines were set, the Maginot lines were built, breached, rebuilt, rebreached, and reinforced all the way to the cease fire. New memos written every day with new closing schedules cc'd to everyone. During the editing of "Fear and Loathing in Elko," I remember deep sighs from the fine people in our production department, as I reported no progress morning after morning. But there came a cold, clear day, deep in December, when the loose ends fell into knots and the end was sighted. All Hunter had to do was close the narrative loop and somehow get the judge out of the conflagration of F.X. Leach's burning Airstream trailer and off to an airport at Jackpot, Nevada, to escape the police. Then the piece would find its glide path to epilogue and *finis*. Why it was so *difficult*, I can hardly remember, but I seem to think that it all had to make sense; that's what I was there for, and so I became desperate and shrill, and even ready to take dictation, as I can see from this old memo.

MEMORANDUM

To: HST

From: BOB LOVE

CC: JSW

December 16th: 7:00 P.M. EST

Re: FINAL HOURS OF CLOSING SCHEDULE FOR F&L IN ELKO

SUNDAY NIGHT: WE MUST FINISH INSERTS TONIGHT!!! Tomorrow afternoon is too late. I will call you at about 6:00 your time. We can talk through the two remaining inserts. You can dictate. I can take it down on my computer here, fax it back to you for correx, and you can fax it back to me. Either way, we must finish them tonight.

THE SQUABBLE AT THE COMMERCIAL HOTEL: One more paragraph! The judge looks into the lobby, freaks out at something. He turns to you and says

THE JUDGE TO THE PLANE: We can talk through this if you like, but your outline seems right.

While the pages were flying back and forth in the darkness, Hunter and I would speak for hours on the phone, trying to straighten the plot lines, eliminate falseness, root out cliches and repetition. We also talked about other things, depending on what time of year it was: politics, basketball, football, F. Scott Fitzgerald, the William Kennedy Smith trial, the price of Christmas trees at Korean markets in New York City. When I told Hunter that from my desk at home I looked across an airshaft at a happy family celebrating the holidays with their young child while I waited alone and miserable for his transitions and inserts, he offered to crank-call them mercilessly all the way through until New Year's Day — as a kind of Christmas present to me. Later on he worked all of that stuff into a reverie for the Elko epilogue, where he recalls, during his New York days, heaving a "600-pound, red, tufted-leather Imperial English couch out of a corner window on something like the eighty-fifth floor" of the Empire State Building.

The wind caught it, as I recall, and it sort of drifted around the corner onto Thirty-Fourth Street, picking up speed on its way down, and hit the striped awning of a Korean market, you know, the kind that sells everything from kimchi to Christmas trees. The impact blasted watermelons and oranges and tomatoes all over the sidewalk. We could barely see the impact from where we were, but I remember . . . it looked like a war zone There were Christmas trees all over the street and cars were stopping to grab them . . .

This seems like a good place to bring up the issue of the real vs. fantasy in Hunter's pieces. In his 1974 *Playboy* interview, Hunter said: "Unlike Tom Wolfe or Gay Talese, I almost never try to *reconstruct* a story. They're both much better *reporters* than I am, but then, I don't think of myself as a reporter." Hunter called himself a doctor of journalism, but his specialty was something quite different, "part journalism and part personal memoir admixed with powers of wild invention and wilder rhetoric," as Tom Wolfe rightly called it. In my own experience, the dividing line between fact and fancy rarely blurred, and we didn't always use italics or some other typographical device to indicate the lurch into the fabulous. But if there were living, identifiable humans in a scene, we took certain steps. (And sometimes it wasn't obvious. He did, after all, talk football with Nixon for an hour and a half in New Hampshire in 1968, and he knew Jackie Onassis; but he totally made up the fact that Senator Edmund Muskie had overdosed on the hallucinogen ibogaine during the 1972 primaries.) Hunter was close friends with many prominent Democrats, veterans of the ten or more presidential campaigns he covered, so when in doubt, we'd call the press secretary. "People will believe almost any twisted kind of story about politicians or Washington," he once said, and he was right.

So, a flurry of "manuscript" pages would arrive, buzzing with brilliant, but often disconnected passages, interspersed with what Hunter would himself call "gibberish" (on certain days) and previously rejected material, just to see if we were awake. "Stand back," the first line would inevitably say, announcing the arrival of twenty-three or twenty-five or forty pages to follow in the fax machine. Soon there were phone calls from Deborah Fuller or Shelby Sadler or Nicole Meyer or another of his stalwart assistants. We always spoke of "pages," as in "How many pages will we get tonight?" "We need more pages than that." "Can you get those pages marked up and back to Hunter?" Pages were the coin of the realm; moving pages was our mission. I would mark them up, make copies for Jann, and then send them back.

In my accompanying memos, I used publishing terms like "trimmed," "tightened," and "compressed," but Hunter did not always respond well to editing. When things didn't go over in Woody Creek, I'd find something like this awaiting me in the morning in New York.

MEMORANDUM

To: Bob Love

From: HST

12/4/92

Re: Bad News

I have tried and utterly failed, Bobby, to figure out how a smart person could whine and jabber day & night about "the desperate need for at least some pages about anything that happened in Little Rock on ELECTION NIGHT. . . . But what the fuck am I suppose to think when I see that YOU have very shrewdly cut (dropped, deleted, excised (sp?) "edited out") the only two pages I've sent that have anything to do with real events that occurred on either the DAY or the NIGHT of November 3 at Clinton headquarters in Little Rock (see attached/below Pages 26 & 27 — which I wrote and & planned & intended to be my LEAD INTO Election Day/Night . . .

These two pages followed page 25 which you also cut out of your revised, compressed text of whatever story you plan to write & publish under my byline — a randomly Altered Version of my goddamn MEMO FROM THE NATIONAL AFFAIRS DESK . . . & you also got rid of all my subheads, my intro and the only real drama that happened that day . . .

This memo ended with a farrago of insults and a kiss off: "We are not functioning well, in an editorial sense, and FUN is a long way off. I may be running a bit late, Bobby — but you're not running at all. Thanx for nothing. H."

Maybe it's not obvious that this process was utterly idiosyncratic and unique to Hunter. Other writers more or less turned in manuscripts that were more or less finished, or needed some editorial tweaking. If further revisions were required, we sent them back for rewriting. With Hunter, these deadline sessions were part Mardi Gras part falaqua. And that's not even mentioning that there were just as many feints and false starts during these twenty-three years as there were pieces that worked out (despite Jann's psychic ability).

Nov 13 '91

Owl Farm

Bobby:

Nevermind Elko . . . It ain't ready.

Meanwhile — let's go with VEGAS or PALM BEACH or BOTH. They ARE ready. (I think) + Elko is too big to waste as a filler for pg. 150 with grab-bag art . . . Better to go with a puff-piece on Pee Wee Herman. His jail photos are public domain.

Doc

There came a time, however, when the stars aligned — Hunter would find his muse and settle himself down for serious work. Each night there was a window of opportunity in Woody Creek for such work to get done. After the guests had left, and the correct number of assistants were on hand to manage the machines, after a few more whiskeys were drunk, but before too much pot had taken its toll — those were the golden hours.

Actual Editing: Now the pages arrived in greater numbers. It fell to the editor and his trusty assistants to manage the flow of additions and corrections, impose order on the piece, and perhaps even slide it into a narrative frame. I wrote endless cheerful memos about such things, encouraging the writing of new, connecting material to form a coherent whole. The issue for the magazine was never that Hunter wasn't the funniest, cleverest, most hilarious writer, sentence to sentence or paragraph to paragraph. The editor's role was getting those sentences to pile up and then exhibit forward momentum. (Hunter called this process "lashing them together.")

Hunter's manuscript pages were themselves manic, bristling works of art designed to turn the long, tedious job of writing, editing, polishing, and retyping a manuscript into a task worth staying up for. They were typed on the IBM Selectric or written longhand in his distinctive, exclamatory script on various kinds of custom letterhead. Never on boring blank pages. Sometimes he used stationery from the Woody Creek Rod and Gun Club (Hunter Stockton Thompson, Executive Director), or the Gonzo Fist. Sometimes it came from pilfered sources, like:

CONGRESS OF THE UNITED STATES
HOUSE OF REPRESENTATIVES
WASHINGTON, D.C. 20515

Then there was his homemade photocopied stationery, which combined lurid photos, tabloid headlines, and other media detritus that struck his fancy. Where they came from I never found out, and I never asked why, but for weeks at a time all the pages arriving at the office were typed under a letterhead that said:

VULTURES ATTACK FUNERAL AND EAT THE CORPSE!

or

CONFIDENTIAL OPEN AT ONCE FROZEN SEMEN

or

MAN SUCKED THROUGH 11-INCH WATER PIPE

or

FORGET THE SHRIMP, HONEY, I'M COMING HOME WITH THE CRABS

What Hunter is justly celebrated for, among his other virtues, is his authorial voice, his truest creation, as powerful and unique a voice as exists in American letters. But this instrument, as his editors knew, existed only on paper. Those poor souls who booked him for public speaking gigs found that out soon enough. But Hunter's authorial voice was perhaps at its purest and most potent in the memos and marked-up manuscript pages that came through the wires late at night and were waiting for us in neat little piles in the fax machine.

These were little multimedia creations that he controlled entirely, like an auteur. Marked at the top in his hand: URGENT, BEWARE, BONUS: 4 PAGES TO FOLLOW, HOT DAMN, STAND BACK BUBBA, INSERTS XXX TO FOLLOW, etc. and adorned with heart-shaped valentines (if it was a good night) or other freehand graphics. They were like the legendary live performances of a band that were never to be captured in a recording.

And at the end of a few weeks of this self-imposed deadline madness, both Woody Creek and New York were awash in multiple versions of the story, with headlined sections interspersed with inserts A to K and XXX, and OOO, floating transitions, bridge paragraphs, connecting material, etc. We were often lost, as I recall now.

Nov. 1991

Owl Farm

Big snow outside

Bobby:

Can you send me QUICK a double space copy of the ELKO text today? I can't write between the lines of that single-spaced, Type-Set copy (16 hand-numbered pages) that you sent to Deborah last Thursday Nov. 14.

My own NV up-dated Typescript of ELKO-ELKO-ELKO is a maze of scotch tape & chopped up pages & different colored INSERTS with different page numbers than/from any version you have. HST

Did I mention it was fun? Asked for a touch more detail in this sentence from the Elko piece "For many hours I tossed and turned . . .," he came back with "like a crack baby in a cold hallway." Hunter was close to a genius at headlines and subheads for his pieces. We all thought we were pretty good at this task, but in the end we deferred to him. He fussed mightily over those subheads and all display type, and agonized over design decisions that were out of his hands, since *Rolling Stone* had morphed into a professional, compartmentalized operation. If he hated the way the design was going, or hated Ralph Steadman's early sketches, he noisily threatened to quit the team, to pull his piece. This he did on several occasions, but I soon learned it was just a necessary step in the process.

Gonzo Fact-checking: "If you want to call someone a thieving pig fucker, you'd better be prepared to produce the pig." — Hunter S. Thompson

Fact-checking Hunter Thompson was one of the sketchiest occupations ever created in the publishing world. For the first-timer, it was a trip through a journalistic fun house, where you didn't know what was real and what wasn't. You knew you had better learn enough about the subject at hand to know when the riff began and reality ended. Hunter was a stickler for numbers, for details like gross weight and model numbers, for lyrics and caliber, and there was no faking it.

In 1982, Hunter was on assignment to cover the Palm Beach divorce trial of Roxanne and Pete Pulitzer, and he decided early on he wanted to call the piece "A Dog Took My Place." When I phoned the magazine's libel attorney, Victor Kovner, to tell him, I heard only a sharp intake of breath, and then Victor's sonorous \$300-an-hour-best-legal-advice *basso profundo* voice. "Great title. Too bad you can't use it."

Victor rightly pointed out the actionable consequences of even hinting at alleged bestiality among named members of the Palm Beach set. When I relayed this to Hunter, he went apoplectic, screaming obscenities about lawyers and

editors and threatening to pull the piece. While he had rarely arisen early enough to make it on time to the trial, he had examined all the evidence, which included Roxanne's infamous trumpet, sex toys, and some of the couple's Christmas pornography, which mentioned bestiality. Hunter had sniffed something foul in the fetid Florida air and was sure he was on to something big. "If a woman with \$40 million wants to swim naked in a pool with her billy goat at four in the morning, it's nobody's business but hers," he wrote. Victor reminded Jann of the unlimited financial resources available to the Pulitzer family and that Roxanne's attorney had successfully sued *Time* magazine over a misrepresentation in the Palm Beach divorce trial of Mary Alice Firestone. Finally, a decision was made: the piece could not possibly run with that title. It was left to me to deliver the news.

Sometime that night, the Mojo Wire began running, spinning off those awful-smelling clouds of smoke as a series of pages rolled in from Palm Beach. After he calmed down, Hunter had written a new set piece, a thirty-paragraph digression to justify keeping the title. In the new insert, he meets a surly bartender in the middle of the day and the man, enraged by the excesses of the rich and powerful in Palm Beach, lunges over the bar at Hunter, grabs him, and begins screaming about the Pulitzers and their like: "I look at this scum," he screams, "and I look at the way they live and I see all those shit-eating grins on their faces and I feel like a dog took my place."

This was a classic Thompson melee, a violent confrontation conducted over a counter of some sort that separates the authority from HST and produces truth for the reader, vindication for Doc, and abject humiliation for the poor sot who threatened him. In the encounter, Hunter then slaps the man, grabs him by the flesh of his cheek, douses him with mace, and threatens to rip his nuts off. Then Hunter squeezes off the final insult. "You must be a lawyer . . . What's your name? I work for the IRS."

Necessity, in this case, was the mother of some fine gonzo writing, and as I recall now, a lot of it came out of him in the clinch. Hunter's ability to improvise, to respond brilliantly and hilariously to queries, to change direction on a dime—that's when being his editor was the most fun, even if the brilliant fix came at 4 a.m.

Working with Hunter was a privilege that came with a price, and I willingly paid it for many years. He was a friend and a hero to me. I never drank with him, nor did I share his drugs, but I believe in the end, I got something much more valuable, and I remember it all. It was wicked serve-and-volley with journalism's greatest prankster, and I will miss him terribly.

GRAPHIC: Picture, The Doctor trains his flamethrower on Jann Wenner in Wenner's New York apartment, 1976, ANNIE LEIBOVITZ/CONTACT PRESS IMAGES

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Copyright 2005 The Commercial Appeal, Inc.
The Commercial Appeal (Memphis, TN)

May 1, 2005 Sunday Final Edition

SECTION: VIEWPOINT; Pg. V4

LENGTH: 546 words

HEADLINE: HOT BUTTON

BODY:

This week's question: The committee charged with mapping out a plan for the future of The Pyramid recently heard presentations on several proposed uses. What do you think Memphis should do with The Pyramid?

The Pyramid should become a casino and a very nice 5-star hotel. I don't like taking my money to Tunica and Vegas. I would rather spend it in Memphis.

Barbara Willett

Memphis

The Pyramid could be developed as an antique mall with minimal cost. Many travelers enjoy hunting antiques and would provide a 7-day-a-week, day-and-nighttime use. The Pyramid has the connotation of antiquity.

Walter T. Hughes

Memphis

Use it for an aquarium. Make it centered on creatures that live in, on and near the river and the floodplains in the Delta and Arkansas.

Harold D. Neal

Memphis

It would be good to have all kinds of stores, including a supermarket, in The Pyramid. With more people living Downtown, this would serve a great need.

Eleanor Moore

Cordova

It would be great if we could have doctors' offices there. We no longer have St. Joseph's Hospital, and that left a void. We could call it The Pyramed.

Arthur Prince

Memphis

I would love to see a solar power plant made out of it - perhaps sell some energy to MLGW, and possibly return some money to the taxpayers. New solar technology is far more efficient and compact than in the past.

Diane Meucci

Arlington

Memphis and the pyramid both had their beginnings in Egypt. A visitor would naturally expect The Pyramid to display historical and geographical items. Therefore, the most reasonable use for the building would be as a museum, plus a place for special exhibits like the Wonders series.

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Alan Babin

Collierville

Pyramids were traditionally the final resting places of pharaohs. The Pyramid of Memphis could become the perfect mausoleum. The former Tomb of Doom is large enough for thousands of vaults. Perhaps the funds realized from this venture would pay the debt owed on the structure.

Hal McNiell

Memphis

Sell it to anybody and put it back on the tax rolls. The city does not need another empty building. We are again too late to compete for freshwater or saltwater fish entertainment. If a taxpayer can utilize it for a profitable use, sell it to them.

Bill Flanigan

Germantown

What is a pyramid? The tomb of a king. Does Memphis have a king? Of course. Elvis! Why is he buried in his side yard, "like a pet gerbil," as Jay Leno once said?

With Elvis as the "anchor tenant," The Pyramid would be assured of fantastic attendance at the Memphis/Southern, world-class, blues/rock and roll/gospel interactive museum to be installed there.

Elvis in a king's tomb on the banks of the Mississippi could hardly be more appropriate. (P.S. Mom and Dad could go with him, or stay in the side yard.)

Mimi Phillips

Memphis

Next week's question

Does preserving monuments and public spaces whose names commemorate the Confederate States of America enhance or hurt Memphis's image as a Southern city of the 21st Century?

E-mail your response to hotbutton@commercialappeal.com. Keep it short (two or three sentences) and include your name, home address and daytime/evening telephone numbers where you can be reached. We'll publish selected comments in the May 8 Viewpoints section.

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Consulting-Specifying Engineer

May 1, 2005

SECTION: FEATURES; Pg. 30

LENGTH: 2000 words

HEADLINE: High-Class Hospitality;
Following a post-9/11 slumber, hotel and casino building is waking up again

BYLINE: By Barbara Horwitz-Bennett, Contributing Editor

BODY:

Time heals all wounds, they say, and this axiom rings true of the hospitality market. In the wake of 9/11, the industry was hit hard. But with a steadily recovering U.S. economy and renewed confidence in travel, in cities such as Las Vegas, designers are going gangbusters.

"Virtually every major hotel and casino on the Strip is expanding, remodeling or refreshing its property," says Ed Butera, P.E., president, JBA Engineering, Las Vegas.

"The major chains [in Vegas] have made record earnings, and everyone in town is shocked at how much development is going on," adds Allyn Vaughn, P.E., western region vice president with the Las Vegas office of fire-protection engineering firm Rolf Jensen & Assocs.

But it's not just Vegas. Broadening the geographic perspective, Gary Brennan, P.E., a senior vice president in the Los Angeles office of the Syska Hennessy Group, observes it's really a case of pent-up demand. "The hotel market [in many cities] is clearly on a big rebound and has picked up a lot of momentum in the last year or so," he says.

SHG is currently working on a couple of big hotel projects in California, including the Morongo Casino and Resort, pictured at left. "People want to spend money on leisure, and with interest rates still low, this helps financing."

According to Joseph Tremblay, managing principal, Vanderweil Engineers, Boston, the sudden surge in the hospitality market has been a pleasant surprise. "We're seeing new projects coming out of the ground—which we haven't seen in three years," he says.

But even though consulting engineers are seeing significant activity, this has not been a nationwide phenomenon, appearing predominantly at destination resorts, mid-market highway properties and traditional tourist spots such as Vegas, Hawaii, San Diego, Phoenix and Orlando.

"Developers are looking for a captive market, so they're building in existing tourist locations," explains James Martin, a regional manager with Turner Construction International's Martinique office. At the same time, he says, developers are also trying to attract a broader range of visitors and keep them there longer.

Design follows trends

So how does one attract and keep customers? More amenities. Topping the list, at least at the high-end of the market, are spas, large fitness centers, fine dining, entertainment and retail.

"Tourists want to be able to do a lot of things without leaving the site," says Charles Buchanan, Jr., P.E., a senior electrical engineer with TLC Engineering for Architecture, Miami. "The more high-tech the hotel rooms and the more elaborate the fitness centers, the more attractive it's going to be."

In addition, more upscale hotels, notes Howard J. Wolff, senior vice president, Wimberly Allison Tong & Goo, Honolulu, are adding suites that offer multi-level accommodations, sometimes with a living room, an office and bathrooms

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that approach 50% of a suite's total square footage.

Even in the Las Vegas area, this notion of pampering guests is spreading, as European-style spas/golf resorts are starting to surface, such as the Ritz Carlton's new facility and Green Valley Ranch--both well outside Vegas proper.

Business, however, cannot be ruled out of this equation, as many people on vacation still periodically work. Travelers, stresses Vanderweil's Tremblay, need to be able to stay plugged in, which, of course, means Internet accessibility. They want business-center-type options in their own rooms--printers, faxes and even the ability to send overnight packages. Of course, the spa amenities also play well to the traveler who is strictly on business but wants a little something extra. "Fine dining, spas and fitness centers help people escape and feel rejuvenated," says Wolff.

Catching up with casinos

From an engineering perspective, all these new services require a very different and improved M/E/P design than in the past: better telecom infrastructure; increased ventilation and water requirements; better ventilation and exhaust to accommodate heavy-duty kitchen equipment; and finally, flexible power and lighting to handle future changes in dining facility offerings. "Low-voltage and telecom systems are expanding and growing, and a lot of cutting-edge technology is being specified," says Butera.

In Vegas, for example, casino hotels used to practically give food away, he says, but now, virtually every hotel has a world-class dining establishment. A couple of other big changes are the growing number of entertainment offerings available within hotel rooms and the need to deal with another customer demand: functional cell phones.

In fact, in many ways, Butera says, Vegas' hotels are becoming so extravagant and complex that gambling revenue is beginning to take a back seat to rooms, dining and other non-gambling amenities. Take retail, for example. The average Strip property today is constituted of 6 to 10 million sq. ft. of retail space--essentially, shopping malls. To handle the branded retail outlets moving in, hotels are specifying the need for individual electrical and water meters for each tenant, in addition to separate HVAC systems for each space. At the same time, a big-picture HVAC scheme must be developed.

"We need to have enough outside air coming into the base building because [during the design phase] we won't know who the future tenants are and how much exhaust they'll need," explains TLC's Buchanan.

It's the same for the spa phenomenon, as most of these spa/fitness centers are also operated by third parties.

The other space hogs in these properties are the areas reserved for conventions, exhibitions and other formal gatherings. "Multi-use is the key," according to RJA's Vaughn, meaning hotel designers must create flexible spaces to host changing events, be they shows, sporting events or banquets.

The sheer size of a typical Vegas casino hotel, including the current 3,000-to 4,000-room average, is enough to keep even the best of designers scrambling, but it's protecting the people within that keeps Vaughn up at night. "The sheer magnitude of the space, the amount of people, the openness of the floors, code and egress requirements... These are all challenges," he says.

For example, Vaughn notes that every casino's goal is to keep as many patrons inside as possible, but this means more doors and stairwells, which take up space. "How do you accommodate that and still have an operating environment? If you have doors, you can't have slot machines against that wall."

Furthermore, a casino's choice of furniture and outlandish interior design materials are frequently major fire hazards.

"The newest thing is translucent, opaque false drop ceilings, but they're highly flammable," says Vaughn. "More times than not, we're able to find a way to make it work through additional protection measures, but it's a give-and-take process."

Indoor-air quality is yet another major M/E/P consideration because smoking is permitted in virtually every casino. "We're being asked to design systems that can better accommodate smoke," notes Butera.

However, Wolff adds, there is only so much a mechanical engineer can do. "Smoking and non-smoking sections are like having a chlorinated and non-chlorinated section of a swimming pool. Generally, it doesn't work."

But while these are all major issues, perhaps the greatest challenge regarding casino-related work is the ridiculously fast-paced schedules that building teams are expected to keep up with.

"Developers aren't shy about asking the contractor to finish three months earlier to start bringing in revenue," says Vaughn.

Consequently, engineers who succeed in this market are the ones who can thrive in a crazed environment. In fact, Butera adds, each project seems to be more extreme than the next. This is good and bad for the design community, he says. Due to the unique nature of the work, traditionally, Butera says, casinos have stuck with a small group of local design and construction experts. However, with changing corporate structures and insurance requirements, a number of developers have started to look to larger firms.

The hospitality client

On the subject of ownership, Syska Hennessy's Brennan says designers getting into this market will soon discover a rather unpleasant surprise: About 50% of the time, the owner and the operators of these establishments are not the same entity.

"In a lot of cases you have a mixed client. The developer, who is financing the deal, wants to keep things tightly scripted in terms of dollars, whereas the operator is more focused on long-term expenses," explains Brennan. "It's an interesting dynamic. We have to anticipate this and help them develop a technical program to address a tightly controlled budget and the operator's concerns in terms of ongoing expenses."

Turner's James suggests that sometimes, such situations can be mitigated by encouraging the developer to choose an operator early so as to avoid redesign for the sake of the operator's preferences.

"In addition, our role as project manager is to be proactive and make the client think early on about exactly what kind of hotel he or she wants," he adds.

Tremblay, however, emphasizes that 50% of the time the owner and operator are the same entity. These owners are more organized and have pre-set standards by which they run their hotels.

"Anytime you can get an educated client, it's a pleasure. We can hit a job running a lot quicker than with a commercial office building where they don't know what they want and every project is a new adventure," he says.

At the same time, Wolff warns his brethren that inexperience on the design side is not suffered lightly. "They expect that we're not going to be learning at their expense and that we know what works and what doesn't."

Bubble brawn

After three years of declining revenue, Wolff likes what he sees ahead. "Because hospitality tracks pretty closely with the overall economic health of the country, there is now more money available for investment and a greater ability to finance projects. Everybody is pretty bullish right now, and [the market] should be up for at least the next two years," he projects.

It's definitely the case for Vegas. "There is significant development forthcoming in the casino industry with mergers and acquisitions and the development of remaining property on the Strip and surrounding area destination resorts," says Vaughn. "I don't see the bubble bursting in the near future."

Condo Hotels the Latest Buzz

Barbara Horwitz-Bennett

A relatively new product in the market, the condo hotel, appears to be a win-win situation for buyers and sellers.

"There seems to be a huge market right now in Las Vegas," says Ed Butera, P.E., president, JBA Engineering, Las Vegas. "Everybody is doing condo hotels, and they're selling them faster than anybody can imagine."

Charles Buchanan, Jr., P.E., senior electrical engineer, TLC Engineering for Architecture, Miami, concurs: "I haven't done a hotel in South Florida in the past three years that was just a [plain] hotel," he says.

As a spin-off of time-shares, these hotel offerings made their appearance in the marketplace in Park City, Utah prior to the 2002 Winter Olympics. There are now essentially two brands developing: 1) permanent, isolated residences and 2) condos that are operated entirely by hotel management. Participants may take up residence a few weeks per year, but condo owners enroll their units in a rental program, thereby earning revenue in rent year-round.

So what's the big appeal? For the developer, condo sales essentially finance the hotel project. And for the condo owners, "they're attaching themselves to a brand hotel that really knows how to cater to guests," explains Garry Brennan, P.E., senior vice president, Syska Hennessy Group, Los Angeles.

There are risks to this market, individual liability for one. But for TLC, a firm that has immersed itself in the condo marketplace, the strategy has been to write specs that are well structured and point out exactly what the firm's services are going to include.

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Consulting-Specifying Engineer

May 1, 2005

SECTION: FEATURES; Pg. 38**LENGTH: 1903 words****HEADLINE: Stayin' Alive;**

On Las Vegas' super-competitive Strip, where every project is high-profile and subject to the toughest codes in the country, Arup engineers helped Mandalay Bay build the expansions it needed to keep customers on the property

BYLINE: By Geoff Weisenberger, Staff Editor**BODY:**

As long as people gamble, some things will never change in Las Vegas: Casinos will always be open; neon lighting will always be in style; and the house will always win if you play long enough. And that's the real secret of success in Sin City: giving people everything they need—accommodations, shopping, dining, gambling and entertainment—all under one roof.

As a result, the constant development of the Strip, whether it is the addition of new resorts or the expansion of existing ones, doesn't appear to have an end in sight.

Mandalay Bay, host of this year's NFPA conference, is one such property that has grown notably in its short history. The resort first opened in 1999 with a hotel tower, casino, convention center, events center and theater. Since then, it has executed some ambitious expansion plans, including a new 1.8-million-sq.-ft. convention center, which opened in 2002, a 120,000-sq.-ft. shopping mall and THEhotel, a new 1,120-room tower; these last two opened last year. With this new hotel tower, the resort's room count is now nearly 5,000.

Exit strategy

Beyond the glitz, hotel/casino properties like Mandalay Bay serve to host large groups of people, all within one complex, making fire safety a top priority. Of all the venues in this particular resort, the new convention center proved the most challenging. According to Armin Wolski, associate with the San Francisco office of Arup, which handled the fire-protection plan for the expanded areas of Mandalay Bay, its sheer size proved problematic.

"Two of the main issues with people that run convention centers is that they want to have the biggest possible space that they can get, and they also want that space to be as flexible as possible," Wolski says.

In this case, the design for the convention center got to the point where the exhibit halls were so large that they couldn't meet the code requirements for maximum travel distance to an exit—250 ft. to the corridor, plus 100 ft. to the exit stairs. In fact, the exit distance from the middle of the largest room on the first floor is 450 ft. Luckily, the authority having jurisdiction (AHJ) was willing to consider alternate solutions.

"Clark County [home to Las Vegas] is one of the strictest counties around when dealing with fire protection," says Wolski. "They make us go through our steps, but they're also willing to look at engineering solutions."

In developing a plan to get around the egress distance issue, Arup conducted an extensive analysis. One of the first things they recognized was that considering the 30-ft. floor-to-floor height, the volume of one of the first-floor convention halls—especially when all four sections are open to create a single, 600,000-sq.-ft. space—was so large that even a major fire would take a long time to fill the hall with smoke.

Even so, Arup remained conservative in its estimates and design. For example, the firm used computer fire modeling to compare how long it would take people to exit an exhibit hall with the time it would take for them to be affected by

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smoke. This, of course, assumed a major fire—the type of which could potentially occur at a boat or RV show, for example—as well as a relatively slow exit rate.

The analysis factored in worst-case scenarios, such as the building's smoke-control system not triggering and the sprinkler system only being moderately effective. Incidentally, the new convention center utilizes quick-response sprinklers, which react faster and limit a fire to a smaller size.

Even with these considerations, Arup's analysis determined that convention visitors would have plenty of time to exit in the event of a fire. In addition, the firm backed up its zone modeling of the convention center with computational fluid dynamic modeling, and also used CFD to address smoke spread up the escalator opening from the garage level. Wolski points out that such technology wasn't prevalent during the initial construction phase but became a crucial element for the expansion elements.

Erring on the side of caution also allowed Arup a clear conscience. "We want to convince ourselves because we put our P.E. stamp to that report, and in the process of working with the AHJ, before we even embark on any significant analysis, we discuss the issue with them and discuss the code requirements," explains Jim Quiter, P.E., a principal with Arup.

But code requirements are often the minimum design standard. For example, Quiter notes that a portion of the local code—at the time of review, an amended version of the Universal Building Code, but now the International Building Code—stated that in a wide open space, such as an arena or convention hall, where there's a high ceiling and people can see what's going on, exits can be smaller. But Arup opted for more and larger exits. "The whole issue of exit width is people being able to get out in time," says Quiter. "If the code allows you to reduce exit width because people have a lot of time [to reach the exit] in a big space, we thought it would follow suit that people could use more time to travel to the exit instead of lining up at the doors. In most code-compliant buildings, people have plenty of time to get to the exit, but then wait at the exits."

This wasn't as much of an issue with Mandalay Place, the resort's mall, but what did make this portion of the expansion unique was the fact that it was elevated above grade and spanned a roadway between Mandalay Bay and the adjacent Luxor. In other words, patrons aren't able to simply open the door and walk outside if a fire breaks out. Instead, they exit via pressurized stairways or entryways into either hotel property.

Smoke control

As noted earlier, engineers calculated a significant part of their fire-protection scheme on the basis that smoke-control measures would fail. That being said, the team still had to produce a system that would work, and Clark County has strict code requirements along those lines. According to Donald G. Koch, P.E., principal, JBA Consulting Engineers, Las Vegas, the firm that provided the HVAC and smoke-management systems for the original Mandalay Bay project, as well as the expansions, makeup air velocity was a major issue. As mandated by code it can be no less than 200 ft. per min. for zones utilizing an exhaust method. He explains that since the convention center is open to the casino and the casino is open to Mandalay Place and THEhotel, wind and stack air currents have a significant effect on the air velocities between the smoke-control zones. Noting that JBA tries to simplify smoke-management systems whenever possible, Koch explains that by using exhaust or supply fans to create pressure differentials, they can avoid pressure "sandwiches," where the floors above and below a fire are pressurized and the fire floor itself is exhausted.

Part of this concept involved using variable-speed drives to control smoke-management fans. This notion proved a bit much for the AHJs, who were in the midst of changing the documentation requirements, and as a result, it took a while to receive final approval. JBA, in fact, had to assure the county that control of the motor and the drive's programming and functions remained at the fire-command center and could not be overridden locally.

A silver lining in this whole process was the fact that when it came to integrating the existing buildings with the new additions, the expanded areas, for the most part, could be treated separately. "The interface between new and existing could get tricky, because we had to watch the velocities where they were open and provide door closures where they were not," Koch says. "[Luckily,] the existing and new systems are well integrated. The HVAC and fire-alarm systems, extended from the existing building, were sufficiently sized or upgradeable, so bringing new systems on-line proceeded quite smoothly."

Pieced together

Compartmentation was a final consideration for the overall fire-safety system. According to Quiter, natural progression

between buildings drove the compartmentation design, and firewalls were installed where it made sense. Four-hour filled-concrete-block firewalls were installed between the main hotel and the original convention center. Similar firestopping was put in place between the original and new convention centers, between the main hotel and the parking garage, between the convention area and the hotel's aquarium and between Mandalay Place and Luxor. Two-hour walls were constructed between the original convention center and the events center, between the main resort and the on-property Four Seasons hotel, between the main resort and the Mandalay Theatre and within the new convention center.

Despite so many components, it was important to hotel management that the designers maintained the feel of one continuous building as patrons passed between areas. Large sliding doors, with exit doors built in, accomplished this mandate. Normally, patrons are unaware that they're passing from one compartment to another, but in fire mode, Quiter says, the sliding doors close to contain the fire, and patrons can exit through the door within the door.

While the complex is physically split up into various compartments to contain potential fires, Quiter noted that the fire-alarm system, which expanded along with the new building additions, acts as a single, coordinated system. Additionally, the complex contains one fire-control center, but there are multiple fire department response points, equipped with annunciators and controls, so that firefighters can respond appropriately to fire events that are isolated to one area of the complex.

Only in Vegas

Of course, no description of a Vegas fire-protection scheme is complete without noting these facilities' décor and special features. Every hotel/casino on the Strip has its own theme with accompanying design fixtures, many of which are quite large and made from non-standard materials, and much of the theme-related decor in a casino is one-off material. As such, it may become necessary to test these materials separately to see how they will react to fire before designing the fire-protection system. For example, the mega-screens in casino sports books are often made of plastic. Additionally, the design might call for filling in voids in protected areas that might normally not need to be covered. The question becomes how large of a plastic screen or series of screens is acceptable without a fire break or enhanced sprinkler protection? "There's a lot of time spent looking at what the interior designer is trying to do and then designing [the system around] that particular piece in a way that makes sense," says Quiter.

No patience for timidity

In looking back, the Arup engineers feel that one thing that characterizes Las Vegas hotel/casino projects is a fluid, flexible relationship between all involved parties, as well as the ability to act quickly. "If you want to be part of a successful building process [in Las Vegas] and a successful team, there's no time or patience for anybody who might sit around [after receiving or sending in an RFI] waiting for a response," says Wolski.

Quiter agrees. "On a successful Las Vegas project—and this is one of them—you end up with a design team that's talking to the contracting team that's talking to the owner, and the communication just has to flow smoothly and regularly," he says. "And if that happens, the building can get built in a hurry."

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Copyright 2005 THE DALLAS MORNING NEWS
THE DALLAS MORNING NEWS

May 1, 2005 Sunday
SECOND EDITION

SECTION: TRAVEL; LARRY BLEIBERG; Pg. 71

LENGTH: 617 words

HEADLINE: Go ahead: Grab that galactic 'Guide'

BYLINE: LARRY BLEIBERG

BODY:

Don't panic.

Have there ever been more-instructive words for a traveler?

The advice is printed on the cover of the Hitchhiker's Guide to the Galaxy. And whether, you're heading to Montana or the planet of Magrathea, it's equally useful.

The Guide has been around for almost 30 years. It started as a BBC radio show, evolved into a series of books, a television series, a stage play and a computer game. Now, it's a movie.

Fans are drawn by the Guide's mixture of humor, science fiction, satire, adventure and occasional moments of theology.

But there's more: It's also the ultimate travel book.

Author Douglas Adams once said the inspiration for his book came while he was 18 and hitchhiking around Europe with the help of a guidebook. One night after a few drinks, he was lying in a field, gazing at the stars. That's when he decided the universe needed a guidebook, too.

He more than succeeded. But his advice works closer to home, as well. Even if you're not sneaking around hyperspace or trying to snag a reservation at the Restaurant at the End of the Universe, the Guide offers real travel wisdom.

Consider these lessons:

You never really know someone until you take a trip with them. Take the book's protagonist, Arthur Dent. He thought he knew his friend Ford Prefect. But only when Ford drags him off a doomed Earth to hitch a ride on a passing space freighter does he learn the truth: His mild-mannered buddy was really an alien guidebook researcher and half-brother to the galactic president. Remember that the next time someone invites you on a trip to Vegas.

Pack lightly. The only thing you need is a guidebook and a clean towel. Everything else just slows you down.

First impressions count. The only reason you need that towel is to convey the impression that you're an organized and respectable traveler - someone safe to pick up hitchhiking. If he has a towel, the thinking goes, he probably has a toothbrush and a comb. How dangerous could he be? It's the same reason your mom insisted you never wear dirty jeans on a flight.

You're sure to meet odd characters. Where do we start? Manic-depressive robots, two-headed criminals, self-impressed planet designers. It's a strange universe out there. But you're never going to meet these folks if you stay home.

Plans go awry. The main characters tool around the galaxy in a spaceship powered by Infinite Improbability, which means they pass simultaneously through every point in the universe. They're attacked and waylaid and spend a lot of time filling out government forms. Our biggest hurdles are usually lost reservations, delayed flights and missed connections. Remember, they're not the end of the world.

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Have a mission. Arthur is trying to restore his lost planet. His mission guides his travel and adds meaning to even casual encounters. You can do this, too. On your next trip, trace your roots, shop for a local specialty or go to an aquarium and try to communicate with dolphins. No telling what you'll learn.

Keep an open mind about different cultures. Alien poetry readings are said to be vile. But you don't know until you attend one. Travel opens new worlds. Leave home and you'll discover that not everyone does things the way you do. They have different foods, interests and customs. That means you may have to sip a Pan Galactic Gargle Blaster when what you really wanted was a cup of tea. It's part of the adventure.

You'll learn to see things in a different way. Any good trip inspires soul-searching questions. Why am I here? What's my place in the universe? Can a pot of petunias hold the answer?

Take a page from the Guide. Travel will open new worlds. You just need to be willing to stick out your thumb.

E-mail lbleiberg@dallasnews.com

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Copyright 2005 The Desert Sun (Palm Springs, CA)
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The Desert Sun (Palm Springs, California)

May 1, 2005 Sunday

SECTION: LOCAL; Allene Arthur; Pg. 5B**LENGTH:** 640 words**HEADLINE:** Desert Scene**BYLINE:** Allene Arthur**BODY:**

Snippets from here, there, everywhere

By Allene Arthur

You'd probably never know it, but Janet Newcomb is writing about greater Palm Springs for publications you may never see. She writes about us once a year for Orange Coast magazine. She reviews our restaurants for Alaska Airlines Magazine's Palm Springs issue. And she does bi-monthly restaurant reviews for California Homes magazine plus three desert design features each year.

"It helps pay for the cat food," she said.

When Sante and Kenny Kimes were recently convicted of murder in a Los Angeles courtroom, the mother-son grifters having been previously convicted of another murder in New York, some found a local connection.

The Caliente Tropics Resort on East Palm Canyon was first developed by the late Ken Kimes, husband to Sante and father to Kenny. Bathrooms, we're told, still boast the original "Ken Kimes-Built Motor Hotels" tiles.

When the Rev. Sheila Weldon, the pretty, charismatic clergywoman left as Dr. Tom Costa's assistant minister at Religious Science Church of the Desert in 1994, it was to found the Religious Science Church of Las Vegas.

After a gratifying decade, Rev. Sheila and her property broker husband Tony have returned. Once again, she has heard the call, has established Shadow Hills Church of Religious Science. Its first meeting is today at Courtyard by Marriott in Palm Desert.

We do hope the Rev. Sheila finds as much good sin here as in Vegas.

Statements by Gerry Bucci, Emmy-winning production director, cannot always be trusted. For instance, he says with a straight face that whenever a major donor to anything is listed as "Anonymous," he's that anonymous.

In a conversation with Coeta Barker, Bucci said if he wanted to get his name in the newspaper more often, he was planning to give his name as Coeta Barker. In that case, she countered, she would outdo him by giving her name as Jackie Lee Houston.

Dining for dollars

As the stars above and the guests below twinkled, as the wonderland of tables spread across the grounds of Tim and Edra Blixseth's Rancho Mirage estate held 500 foodies, the fundamental purpose of the shindig was not lost.

The annual event that features food stations offering the cuisine of deluxe restaurants benefits the American Cancer Society.

Before dipping into the smoked trout salad from Cuistot, Jeff Byron, vice president and manager of Saks Fifth Avenue, told why he supports ACS. His close friend succumbed to breast cancer 11 years ago, and he still thinks of her every day.

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The Desert Sun (Palm Springs, California) May 1, 2005 Sunday

Between bites of wild king salmon from Pacifica Seafood Restaurant, Jim Lewis, whose Regent Security Services provided complimentary security to the big affair, voiced his reasons for ACS allegiance. He lost his father, two grandfathers and four uncles to prostate cancer.

"I might break the cycle and make a difference," said Lewis. "Through ACS's assistance and education, male family members will learn the extreme importance of annual checkups."

Restaurant reviewer and cancer survivor Maureen Daly filled her plate with Mexican savories from El Mirasol. She was a founder of this Desert Spirit series, never suspecting she would later become an ACS client.

"When I needed them myself," she said, "they sent a volunteer driver 80 times, free of charge, to transport me to doctors for consultation and treatment."

And as I pigged out on beef filet and garlic mashed potatoes from Ruth's Chris Steak House, I remembered back to when I was named Cancer Survivor of the Year by the local ACS chapter. I made a speech about survival at the ceremony, got a plaque now proudly displayed in my home office. And I lived to binge on triple chocolate cake from Piero's Acqua Pizza.

Allene Arthur is a local freelance writer. Her column appears Sundays. Phone: 323-6014. Fax: 323-5816. E-mail: arth71@aol.com

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Copyright 2005 Detroit Free Press
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Detroit Free Press

May 1, 2005 Sunday 1 EDITION

LENGTH: 977 words**HEADLINE:** THE TRUTHS ABOUT LAS VEGAS: The Strip really started with the El Rancho and the Last Frontier casinos**BYLINE:** BY BILL ORDINE; KNIGHT RIDDER NEWSPAPERS**BODY:**

Las Vegas lore is rife with myths and legends, which shouldn't come as a surprise since the place is built on fantasy along with, some would argue, false promise.

Perhaps chief among erroneously held beliefs about Vegas is that gangster Benjamin (Bugsy) Siegel was the progenitor of the modern-day Strip when he built the Flamingo, which opened Dec. 26, 1946.

In truth, the Flamingo was the third casino on what's now known as the Strip — it followed the trailblazing El Rancho Las Vegas, destroyed in a 1960 fire, and the Last Frontier, site of the current-day New Frontier hotel-casino.

Still, there are plenty of curious tales about Vegas that sound like urban legends — but are true. Next time you're in town, amaze and delight your traveling companions with these tidbits of Sin City history and trivia.

Mandalay Bay. The towering statue of Vladimir Lenin standing in front of Red Square, the casino's tony vodka-and-caviar lounge-restaurant, is missing a head that was lost, then found in a thrift-shop warehouse. The head now sits in the restaurant's vodka freezer in an acrylic block that serves as a table.

The head of the statue — a replica of one in the real Red Square — was removed shortly after it was erected because of complaints that it lionized the father of international communism — and to mimic the fate of so many Lenin statues throughout Eastern Europe after the fall of communism. The head had been accidentally packed up with other items the casino was donating to the thrift shop; warehouse workers discovered it.

Caesars Palace. Outside in the new Roman Plaza at this casino's south entrance is a seated four-headed figure surrounded by images of elephants.

The Brahma Shrine, a revered icon of Thai Buddhism, is similar to one built for Bangkok's Erawan Hotel, which had been plagued by construction delays until the shrine was installed. At Caesars Palace, some visitors kneel in prayer and light incense at the good-luck shrine before taking on Dame Fortune.

Even the name Caesars Palace has a quirky background. Jay Sarno, who built the casino, created the name with the intentional omission of an apostrophe. The simple plural form of Caesars was meant to signify that everyone who visited was an emperor. Sarno sold the place in 1969 but continued to return and died in one of the hotel's suites 15 years later.

Main Street Station. Another Cold War-connected curiosity can be found at the other end of the casino action. To the north in downtown Las Vegas, Main Street Station — a budget-priced casino-hotel — has something in common with CIA headquarters in Langley, Va., and the Ronald Reagan Presidential Library and Museum in southern California: a chunk of the Berlin Wall.

The casino has its piece of history in the men's restroom, where it anchors a line of urinals.

Bally's Las Vegas. Many know that when the current MGM Grand, at the intersection of Las Vegas Boulevard and Tropicana Avenue, opened in 1993 with more than 5,000 rooms, it was the largest hotel in the world.

Less known is that the hotel now known as Bally's Las Vegas, farther north on the Strip, opened in 1973 as the MGM

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Grand and at the time, it held the distinction of being the world's largest hotel. After a fatal fire in 1980, the resort changed ownership and names.

MGM Grand. Debuting 12 years ago with an ill-conceived Wizard of Oz theme, the MGM Grand had statues of Judy Garland and the rest of the Yellow Brick Road coterie at the main entrance. It wasn't long before Toto was kidnapped — with the hotel even receiving ransom notes. In time, the whole Oz crew was dumped.

Also early on, the MGM Grand's entrance was noteworthy for a massive lion reclining on its paws that visitors passed beneath upon entering the building. The leonine entranceway turned out to be another bad idea and was replaced with a gleaming bronze lion that now stands sentinel outside the front door.

Among the reasons the original got the heave-ho was that some Asian gamblers felt that by passing under the lion, they were being symbolically devoured by the beast — very bad luck.

The Palms. Also in deference to some of its Asian visitors, the trendy hotel-casino on Flamingo Road has eliminated the numeral 4 from its floors; the number has the same connotation as No. 13 in other cultures.

No. 4 is also absent among floors in the new Wynn Las Vegas resort.

Monte Carlo. With 3,002 rooms, the hotel-casino in Las Vegas has more guest rooms than the entirety of the real Monte Carlo in the principality of Monaco.

Mirage. The debut of this Steve Wynn hotel is considered a seminal event in the evolution of modern Las Vegas. When it opened in 1989, the Mirage was the first major resort constructed on the Strip in 16 years and its cost, \$611 million, was more than the combined dollars used to build every casino-hotel that preceded it on Las Vegas Boulevard.

In the 16 years since the Mirage went up, at least a dozen major casinos have followed on the Strip.

Bellagio. While the Tuscan-inspired grand hotel is a familiar Vegas landmark these days, it was conceived as a much different place: as a blue glass tower on an island surrounded by a lake two to three times larger than the existing one. Visitors were to cross a bridge to get to the building.

After the Bellagio opened in 1998, children under 18 were barred from the building unless they were guests of the hotel and accompanied by someone over 18, and strollers were banned outright. The prohibitions no longer exist.

Flamingo. If not the actual fountainhead of the Las Vegas Strip, the Flamingo holds the distinction of being the longest continuously operated casino on the famous stretch of Las Vegas Boulevard. However, not one bit of Bugsy Siegel's original casino — christened after the nickname of his actress-girlfriend Virginia Hill — remains.

LOAD-DATE: May 1, 2005

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FSB

May, 2005

SECTION: FEATURES/SMALL BIZ MAKEOVER; Pg. 69**LENGTH:** 2391 words**HEADLINE:** Star Search;
A Midwestern theater troupe wants to become an international sensation.**BYLINE:** Brian O'Reilly/Columbus**BODY:**

By Showbiz Standards, Shadowbox Cabaret is a smash hit. The theater troupe, based in Columbus, employs more than 80 salaried actors who put on five different live shows each week. The main act is an engaging mix of rock music and raffish sketch comedy that routinely packs the house. (One skit: a sultry Paris Hilton-esque vixen teaching grade-schoolers about the birds and bees.) Shadowbox's TV variety show airs every Saturday night in Columbus and Cincinnati.

Last year the for-profit group broke even on around \$3.25 million in revenues. That's not good enough for Shadowbox founder Steve Guyer, however. Guyer is convinced that Shadowbox can go national, even international. First, he wants the TV show to run in markets all across the country. And when the program has made Shadowbox famous, he wants to put on a live show in Las Vegas that will draw fans from every state. After that, maybe London, Melbourne, and Paris.

Those are big dreams for a guy who once sold life insurance and went into sketch comedy after his rock opera bombed in Columbus. "The worst show ever," declares Guyer, 50, a tall, affable man with a graying ponytail that dangles halfway down his back. Guyer and his staff know Shadowbox isn't yet ready to displace Cirque du Soleil on the Strip. Branding is one issue. There's no catchy slogan, and the name "Shadowbox Cabaret" doesn't reveal much about the actual performances. Even in Columbus, where the troupe is well known, it takes a lot of work to fill seats. Six employees spend much of their time on the phone, urging previous patrons to come see another show.

Guyer faces managerial headaches as well. Virtually all the performers are required to spend hours each week on unglamorous in-house chores, from running the restaurant to selling tickets and paying bills. Since most actors aren't born managers, the company needs better ways to keep employees focused on its business goals. Finally, and key to all their ambitious dreams: How will Guyer's TV show make the leap from two cities in Ohio to national distribution?

We recruited three talented consultants to tackle the big items on Guyer's agenda. For branding help we turned to Mary Rawlinson, 55, a marketing whiz from Atlantic Highlands, N.J., who started her career acting on Broadway. We also recruited management expert Alan Rudy, 41, a successful entrepreneur who runs a small-business incubator in Columbus. And for advice on the TV industry we tapped Sara Rutenberg, 53, a veteran TV executive who is director of business development for National Lampoon and a consultant to fledgling entertainment companies.

'A brand is a promise of an experience,' Rawlinson declared soon after arriving at Shadowbox's home theater in suburban Columbus. But any notion that she's going to spend her time trying to come up with a snappy one-liner that instantly suggested bawdy skits and rock music is soon dispelled. She spends three hours grilling Guyer and general manager/actress Katy Psenicka, 36, on their marketing strategy. "A brand is a living organism," she says. "It's how you answer the phone. It's the food you serve. How employees interact with the audience."

Rawlinson is taken aback to hear that many Shadowboxers work 70-hour weeks and haven't taken a vacation in years. She asks Guyer to describe his corporate ethos. "I only ask that you give 100% effort 100% of the time," Guyer tells her, adding that anyone who doesn't work that hard—on stage or in the kitchen scullery—probably won't get top acting slots and will eventually drift away.

"Why use an old-fashioned word like 'cabaret' in the name?" she asks. Guyer explains that in Ohio "cabaret" often

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means strip joint. Its use in the Shadowbox name suggests a certain naughtiness that might lure some customers to the show. Rawlinson nods but points out that given Shadowbox's national ambitions, Guyer should probably figure out what "shadowbox" and "cabaret" mean to potential customers in markets outside Ohio. Since shadowboxing suggests an athletic activity to most people, the company might also consider adding a line of explanation below the name, such as "America's original in-your-face comedy club."

"What image do you want to project?" she asks. "Super-high energy," replies Guyer. "Great sketch comedy in a relaxed atmosphere. A show worth getting off the couch and spending \$25." Fine, says Rawlinson. But to project that image effectively to potential patrons, Shadowbox needs to do a lot more research. Guyer should start by surveying audience members. "Ask them what they think you are and how you're different from others," she says. The consultant also urges the Shadowboxers to visit competitors in other markets. In short, she says, "find out how you're perceived, and use those perceptions to shape your brand."

Having gathered this field data, the Shadowboxers should come up with a short phrase that describes precisely how they want customers to view Shadowbox. It could be "funny live performance in a relaxed dinner club" or "entertainment for grownups." That, in a few words, will be the Shadowbox brand that is presented to the world.

Once the brand is clearly defined, it should be easy for Shadowbox to develop brochures and marketing materials with a consistent look and feel. The key, Rawlinson says, is to capitalize on the extraordinary zeal and energy of those hardworking actors, whose friendly interactions with audience members before the show are an important part of the Shadowbox experience. Include photos and descriptions of all those "great-looking great personalities" in press kits and on the Shadowbox website.

Alan Rudy is a tall, balding polymath with a goatee and a droll sense of humor. Trained as an engineer, he also holds a law degree and an MBA. In 1994, Rudy started a mail-order medical-supply company called Express-Med. Two years ago he sold the firm for \$40 million and launched Into Great Companies, an incubator that helps startups in the Columbus area.

Rudy's task is to help Shadowbox organize and manage itself better. Problem No. 1: At 85 employees, Shadowbox is facing new administrative challenges, says general manager Psenicka. "We've been through the mom-and-pop stage and the small-business stage," she says. "Now we're going to medium. We have growing pains. It's hard to pursue everything, and hard to hand things off."

Rudy sympathizes. A lot of companies struggle when they have about a dozen employees, he says. That's too big for one person to manage effectively but too small to afford a second layer of managers. And the problem repeats itself when companies grow to around 80 employees, which is too many for the second tier of managers to handle well. He grills Guyer on how Shadowbox managers communicate now. The managers share written reports, Guyer says, but some are almost indecipherable. There are staff meetings too, but they sometimes result in hurt feelings. "We try to avoid the blame game, but sometimes things get dark," he says.

Rudy's solution: a process of identifying goals, setting deadlines, and identifying impediments for every employee. He calls it "huddles." Here's how huddles work: Divide the 85 Shadowbox employees into functional teams of five to ten people. Every day, every group meets briefly—for seven to ten minutes—at its own whiteboard, permanently posted somewhere in the building. Rudy turns to Psenicka, whose duties include publicity for Shadowbox. "Let's say your objective for the next month is to place Shadowbox articles in three local magazines," he says. "In a column on the whiteboard, your name is at the top. Below it is the main objective—three articles—and below that is your goal for this week. Say, writing a first draft of your press release by Wednesday."

Every day, Rudy explains, all the members of the group describe the progress they've made in meeting their individual goals. Maybe, by Tuesday, Katy reports that she hasn't begun the release yet. Maybe there's an impediment. "You've tried to reach Steve to discuss some important item in the release, and he hasn't returned your calls. Don't start discussing the item in the huddle. That will just bore and alienate everyone else. But use the huddle to set a time to meet later in the day." However, it will be obvious to her colleagues if Katy is missing her deadline because she hasn't knuckled down to an odious chore. Any slacking will be noted on the whiteboard for every Shadowbox employee to see. "It's a very effective tool," Rudy says. "A person who keeps missing deadlines will eventually fade away."

For all his success in Columbus, Guyer yearns to expand Shadowbox's presence on television. "It's economics, not stardust," he says. Though Shadowbox is breaking even, salaries are paltry—the average actor salary hovers around the

minimum wage. Opening live shows in lots of new cities isn't the answer—they are expensive, and recruiting actors is difficult. "We need something that makes money while we sleep," he says. That would be Shadowbox's sketch comedy program, which currently airs at 1 a.m. on Sunday morning in Columbus. So Guyer and David Whitehouse, 32, who helps run the troupe's TV effort, traveled to Los Angeles for a meeting with Sara Rutenberg, the entertainment attorney.

At a hotel overlooking the Pacific in Santa Monica, Guyer and Whitehouse explain their aspirations to Rutenberg: to develop a profitable TV program that will attract fans to a live show in Las Vegas. Two years ago Shadowbox started buying time on TV stations in Columbus and Cincinnati. They persuaded local companies to run ads during the shows. The show in Columbus has the third-best market share among six competing broadcasts. But getting picked up in other cities is tough. "We have nobody in these other places to represent us," says Whitehouse. How can Shadowbox find a syndicator—a company that helps produce shows and places them in scattered markets?

Rutenberg warns them that the syndication business has been in decline since the early 1990s, when the FCC relaxed regulations that had prohibited networks from owning or syndicating their own shows. Shadowbox might be better off bypassing syndicators and going directly to broadcast and cable networks, she suggests. Some of them, such as ABC, have taken real risks with new shows, such as *Desperate Housewives*, and might be responsive, she says. The Shadowboxers should consider pitching their program to run in the summer, when college kids are home and the networks need fresh material.

Although it's tough to predict what the networks will want, sketch comedy may be experiencing a revival. Established programs include NBC's enduringly popular *Saturday Night Live*, Comedy Central's *MAD TV*, and ABC's *Whose Line Is It Anyway?* (The last show is produced by Warner Bros. Television, which, like FSB, is owned by Time Warner.) And two new comedy shows are debuting this spring: *The Lance Krall Show* on Spike TV and *Kelsey Grammer Presents: The Sketch Show* on Fox.

To approach the networks, Shadowbox will need an agent. "TV networks abhor unsolicited pitches from unknowns like you," Rutenberg says. "They're afraid they'll get sued for stealing story ideas." A good agent will open network doors and hopefully pair Shadowbox with an established producer, which automatically boosts the appeal of any new program.

Finding an agent is a tough catch-22. Most want to deal only with those who are already successful, and Shadowbox isn't there yet. Still, there's hope. "You've got a track record on television," Rutenberg says. "You've got Nielsen ratings and demographics you can show to an agent. You may be unknown, but you have a leg up on the other unknowns."

Guyer should pick up the phone and cold-call a few agents, Rutenberg says. He can find them in *Hollywood Reporter Blu-Book*, a \$75 directory that lists virtually everyone in the TV and film industries. To get an idea of what genres are currently popular, the Shadowboxers should visit a website called *Cynthia's Synopsis* that describes new shows in development. The site will give them an idea of what kind of shows are popular and is also a good way for newcomers to introduce themselves. "Send her an e-mail and ask her to include you in her report," Rutenberg says.

And what about Vegas? "If you get a TV show, that will help," says Rutenberg. "A TV show is great advertising. I don't know if a casino will pick you up, but maybe a beer company would sponsor you out there." Guyer emphasizes that he's determined to take Shadowbox national, and maybe even to the capitals of the world. "We started with nothing," Guyer adds. "We will beat the door until it falls down." So keep an eye on your TVs, folks. Shadowbox Cabaret just might be there some day. We'll keep an eye on them as well.

BOX STORY:

See fsb.com for more information about Shadowbox Cabaret and other companies in this article and to give feedback.

BOX STORY:

The Experts

SHADOWBOX CABARET routinely rocks the house with its wacky sketch comedy shows, but the Columbus theater troupe dreams of national-TV glory and packed Vegas casino crowds. We recruited three top consultants to help it get there.

MARY RAWLINSON is a marketing expert based in New Jersey whose first career was in theater. She focused on helping Shadowbox define its brand by surveying audiences and the competition.

ALAN RUDY is a multimillionaire entrepreneur who now runs Into Great Companies, a startup incubator in

FSB, May, 2005

Columbus. His main management tip: Organize employees into small "huddles" that set clear work goals for each member. Daily huddle meetings encourage everyone to stay on schedule.

SARA RUTENBERG is an entertainment lawyer who formerly handled contract negotiations at Universal Television. She coached the Shadowboxers on landing a good agent and told them to highlight their local TV background.

Shadowbox should find out how it is perceived and use those perceptions to shape its marketing.

For all his success in Columbus, Guyer yearns to expand Shadowbox's presence on television.

"The TV networks abhor unsolicited pitches from unknowns like you," Rutenberg says.

GRAPHIC: COLOR PHOTO: PHOTOGRAPHS BY GREG RUFFING—REDUX, THE PRODUCER:Shadowbox's Guyer, here with actors at a rehearsal in Columbus, is headed for the big time.; **THREE COLOR PHOTOS: PHOTOGRAPHS BY GREG RUFFING—REDUX, PROBLEM:** Shadowbox's zany blend of music and sketch comedy is tough to market.**SOLUTION:** Distill the brand into one sentence that everyone can understand.**THE CAST, LEFT TO RIGHT: (above)** Julie Klein, Katy Psenicka; **(at left)** Amy Lay, Megan Overholt, and Noelle Grandison; **(below)** Adam Fauth, Psenicka, and Steve Guyer; **COLOR PHOTO: PHOTOGRAPHS BY GREG RUFFING—REDUX, PROBLEM:** Talent is stretched thin: Carrie Lynn McDonald acts, waits tables, and keeps the books. **SOLUTION:** Set clear, achievable goals and hold all employees responsible for reaching them.; **COLOR PHOTO: PHOTOGRAPHS BY GREG RUFFING—REDUX, MAGIC MEDIUM:**Carrie Lynn McDonald hits the stage.; **THREE COLOR ILLUSTRATIONS: ILLUSTRATIONS BY TIM BOWER**

LOAD-DATE: April 28, 2005

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The Herald-Dispatch (Huntington, West Virginia)

May 1, 2005 Sunday

SECTION: LIFE; Pg. 1D

LENGTH: 962 words

HEADLINE: WHAT'S UP

BODY:

What's your best advice from Mom?

In 200 words or less, tell us the best advice you ever received from your mother (or a motherly figure).

Here's how:

E-mail to acopley@heralddispatch.com with subject line "Advice from Mom"

Fax to (304) 526-2857.

Mail to "Advice from Mom," The Herald-Dispatch, P.O. Box 2017, Huntington, WV 25720.

Please include your address and phone number. Feel free to include a high-quality photo. The deadline for submissions is noon Monday, May 2.

Submissions will run in the Sunday Life section and at www.herald-dispatch.com on Mother's Day, Sunday, May 8.

Questions? Call Features Editor Andrea Copley-Smith at (304) 526-2799.

Hellgig America featuring stand-up comics John Wessling, Tommy Drake and Chuck Savage, 8 p.m. Sunday, May 1, Comedy Zone Charleston, Ramada Plaza Hotel, South Charleston. \$5 for reservations and \$8 at door, (304) 744-4641.

Music on the Plaza featuring Matthew Dunne, noon Friday, May 6, Cabell County Public Library, 455 9th Street Plaza, Huntington. The series, co-sponsored by the Greater Huntington Park and Recreation District and the Friends of the Library, continues at noon each Friday in May. Free, (304) 528-5700.

The Charleston Light Opera Guild presents "The Wiz," 8 p.m. Friday-Saturday, May 6-7, Charleston Civic Center Little Theater, 200 Civic Center Drive, Charleston. Performances also are offered at 8 p.m. Friday-Saturday, May 13-14 and 20-21. \$18, (304) 342-9312.

"A Night with the Stars of Rock 'n' Roll," 7 p.m. Friday, May 6, Paramount Arts Center, 1300 Winchester Ave., Ashland. Sponsored by LAR Enterprises and B97.1, stars include Charlie Thomas' Drifters, Shirley Alston Reeves, Jay Siegel and The Tokens, Johnny Farina and Emil Stucchio and The Classics. \$35, (606) 324-3175.

Sixth annual Buffalo Native American Gathering and Conference, Friday-Sunday, May 6-8, Museum in the Community, 3 Valley Park Drive, Hurricane. Featured are Bird Chopper Family Drum, emcee Rick Bird, head woman dancer Suzanne Tewawina and head man dancer Keith Anderson. For vendor information, call (304) 743-9058 or e-mail rickrivard@yahoo.com. \$3, \$1 seniors and free children age 12 and younger, (304) 343-9661 or e-mail dispencer@charter.net.

36th annual Appalachian Festival, 9 a.m. to 10 p.m. Friday, May 6; 10 a.m. to 10 p.m. Saturday, May 7; and 10 a.m. to 6 p.m. Sunday, May 8, Coney Island, 1208 Surf Ave., Cincinnati. The festival, presented by the Appalachian Community Development Association, features 23 musical acts, 135 mountain artisans displaying crafts, traditional arts demonstrations and more. The theme is "Echoes of Our Home." \$7; \$3 seniors 55 and over; \$2 children under 4-11; and free children under 3; parking is \$4, (513) 251-3378.

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WTCR's Highway 23 Jamboree featuring Craig Morgan, 7:30 p.m. Saturday, May 7, Paramount Arts Center, 1300 Winchester Ave., Ashland. \$20 and \$15 seniors and children younger than 12, (606) 324-3175.

Second annual Tri-County Gospel Homecoming Concert, 3 and 7 p.m. Saturday, May 7, Ariel Theatre, 426 2nd Ave., Gallipolis. Features Together 4 Christ, White Oak Quartet, Sincere, Proclaim, Randy Shafer, Eternity, Freed By Christ and others. A love offering is taken. Free, (740) 367-7063.

Ninth annual Spring Festival, 10 a.m. to 4 p.m. Saturday, May 7, Heritage Farm Museum and Village, 3350 Harvey Road, Huntington. Children's activities, steam tractors, corn grinders, petting zoo and more.

Freedom Fest Extravaganza, 7 p.m. Saturday, May 7, Christ Temple Church, 2400 Johnstown Road, Huntington. Featured artists include Freedom Voice, Aaron Wilburn, Carla Karst, Jonathan Jackson, John Darin Rowsey and the Times of Refreshing Singers. \$18 advance and \$20 at door; \$28 advance reserved artist circle and \$30 at door; and \$17 and \$27 for groups of 20 or more, (304) 522-7421.

Public tours of the Valley Gem Sternwheeler, 2:30 p.m. Saturdays and Sundays through May, Valley Gem Sternwheeler Inc., 123 Strecker Hill, Marietta. \$9, \$8 for seniors and \$5 for children, (740) 373-7862.

38th annual Coon Sanders Nighthawk Fans' Bash, Friday-Saturday, May 13-14, Ramada Inn Limited, 3140 16th Street, Huntington. Entertainment is provided by Backyard Dixie Jazz Stompers, Toll House Jazz Band, the 1937 Flood and others. Tickets are issued on a first-come, first-served basis. E-mail coonsander@msn.com. \$5 for tea dance and \$125 for all events, (304) 633-5241.

"A Tribute to Elvis," 7 p.m. Saturday, May 14, Paramount Arts Center, 1300 Winchester Ave., Ashland. Dwight Icenhower performs movie songs, Elvis' gospel and Vegas years. Proceeds benefit Children's Center of Ohio. \$20, \$15 and \$10, (606) 324-3175.

Spring fling featuring yard and herb sale, perennial exchange and more, 9 a.m. to 1 p.m. Saturday, May 14, Enslow Park Presbyterian Church, 1338 Enslow Blvd., Huntington. The yard sale begins at 9 a.m.; perennial exchange and herb sale is from 10 to 11 a.m.; Scottish tea, 11 a.m. to 1 p.m., available for donation; and children's activities, 11 a.m. to 1 p.m. In case of inclement weather, event is moved indoors. Yard sale free for members and \$2 nonmembers, (304) 523-9920.

Purina Incredible Dog Team performs acrobatic tricks, 10:30 a.m., 2:30 and 5 p.m. Saturday, May 14, Ashland Boyd County Dog Park, 3883 Summitt Road, Ashland. The dog team consists of more than 20 dogs with a team of seven trainers and headed by Lou Mack. (606) 329-9164.

Von Trapp Children in concert, 7:30 p.m. Monday, May 23, Paramount Arts Center, 1300 Winchester Ave., Ashland. Sponsored by Kiwanis Club of Ashland, proceeds benefit Kiwanis Youth Service Fund. \$20 and \$10 children age 12 and younger, (606) 324-3175.

LOAD-DATE: May 4, 2005

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Copyright 2005 Home News Tribune (East Brunswick, NJ)
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Home News Tribune (East Brunswick, New Jersey)

May 1, 2005 Sunday

SECTION: D; Pg. 6**LENGTH:** 816 words**HEADLINE:** What was Jeff Probst thinking?**BYLINE:** AVA GACSER STAFF WRITER**BODY:**

Excuse me, but when did "Survivor" host Jeff Probst become a playa?

Maybe I've been out of it, and merely tuning in to watch the 10th edition of the reality show without thinking too much. At least that might explain why Probst's pointed questions and comments at tribal council two weeks ago completely threw me for a loop.

Of all the reality-show hosts - including conceited Donald Trump and annoying Ryan Seacrest "out!" - Probst has always been one of my favorites. His laid-back attitude and understated demeanor (qualities I also admire in "The Amazing Race" host Phil Keoughan) has made "Survivor" fun to watch, because, in the end, the players are the ones ultimately in control of their destiny.

And yet somehow that theory seemed to fly right out the window the other week. Exactly what was he (or the show's producers) thinking?

Brief recap: In episode 10, Vegas showgirl Janu Tornell was burnt out, exhausted, hungry and, from all impressions, just a little loony. Even though she seemed to catch a second wind during the reward challenge, aiding her team to victory and a Palauan feast, she was still the first to give up the immunity challenge. That move led to her being cast off the island and dumped by herself overnight.

When tribal council rolled around, it was apparent that Janu had not only alienated most of her fellow contestants but had pretty much checked out of the game, physically and mentally. Yet her tribemates had already decided to vote off Stephenie LaGrossa, the sole survivor of the rival Ulong tribe.

Now, it's completely understandable why those players would target Stephenie over Janu. Stephenie is her complete antithesis; she's strong - arguably the best woman to ever play "Survivor" - and wants to win. The people who outwardly seem to be controlling the game at this point (all men, by the way) are justified in wanting her eliminated. But does that mean Janu, simply by virtue of being weak, deserves to stick around longer?

That's the quandary some of the participants faced that week. Probst was quick to pick up on that, asking the players pointed questions (a task he's gotten incredibly good at this season) about who should stay and who should go. When it was confirmed Stephenie's neck was definitely on the chopping block, her tears started flowing.

And that's when "Survivor" completely changed course.

Probst began probing Janu, first asking her straight-out if she really wants the tribe to vote her out, then suggesting there's really no difference between wanting to be voted out and simply laying down her torch and walking off (following in the illustrious footsteps of previous "Survivors," including Osten Taylor and Susan Hawk). He continues prodding her, and at the same time, the emotionally fragile woman is clearly affected by Stephenie's tears and her insistence that Janu not quit the game unless she's absolutely sure she wants to.

Not that there's any pressure or anything ... just the whole world watching and waiting. Impatiently.

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Now what would you, a 95-pound (and I'm being conservative here) woman, probably do?

For the record, Janu insists she quit of her own volition and wasn't coerced by either Probst or Stephenie in any way. In fact, she says Probst "aided" her in making the right decision.

Janu also hastened to add that viewers were not privy to an extended discussion (during which time the cameras were stopped) between herself and Probst, who then consulted producers before she decided to throw in the towel - er - torch.

"Tribal council got really heated," Janu told The Associated Press. "You guys didn't even get any part of that. (Probst) goes, 'This is off the record. What's going on, Janu? What are you worried about?' And I said, 'Basically, I don't want to lose my place in the jury. I don't know where this takes me.'"

Let's just say that Probst's questions were legitimate in the grand scheme of things. If the producers had bothered to explain that to fans, maybe it wouldn't have come across as if Probst were manipulating - or even playing - the game.

What I find truly ironic about the whole thing is that, in an interview conducted with Australia's The Daily Telegraph last week, Probst is quoted as saying one of the show's biggest strengths is how it doesn't tinker with its formula.

"It's the organic nature of how people are eliminated," said Probst. "It is in the hands of the people on the show, period. There is no Donald Trump host/producer involved with it. It's very pure."

And yet, this time it wasn't solely in the hands of the people on the show, was it?

So, since we've only seen what they decided to show us, we can only wonder: Would Janu have quit the game, thereby giving Stephenie a spot in the final seven, if Probst had refrained from prodding her?

Now that's the \$1 million question.

Ava Gacser:

(732) 565-7276;

agacser@thnt .com

LOAD-DATE: May 11, 2005

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Copyright 2005 Time Inc.
In Style

May, 2005

SECTION: U.S. EDITION; FASHION/MAN OF STYLE; Pg. 215

LENGTH: 629 words

HEADLINE: Michael Vartan of Alias

BYLINE: Rhonda Richford; Michael Vartan

BODY:

Though Michael Vartan has played opposite some of the most glamorous leading ladies in Hollywood (Drew Barrymore in *Never Been Kissed*, Jennifer Garner in *Alias*), only one female has had an impact on his wardrobe—his chocolate Lab, Millie. "I'm having a suit made to match the color of her coat," he jokes (we think). Though his new romantic comedy, *Monster-in-Law*, pairs him with Jennifer Lopez, the French-born Vartan, 36, remains unaffected: "I'm not a very frantic person—that's because I grew up in a very simple place." Besides, he has always got someone at his Hollywood Hills home to keep his ego in check. "It's Millie's house," he says. "I just live there."

You grew up in France. How did that influence your style? I grew up in a village with 300 people, and style didn't exist. In the summers we'd work in the fields; you're not concerned about what your T-shirt's label says when you're laying irrigation pipe. But if you went to the village dance, everyone had that one Lacoste shirt you would put on with a pair of cheap khaki pants and the fanciest shoes you could muster up. I left when I was 18.

What did you think of the U.S. then? My mom lived here and my dad lived in France—I came to the U.S. every summer and Christmas. So it was never a culture shock. But living here was like, "Wow, miniskirts!" That was not bad at all.

How would you contrast French and American style? Parisians dress more conservatively, and they're more label conscious. L.A. is cool; you can wear whatever you want. I love that. I can walk into Le Dome restaurant in my Mets T-shirt and jeans and no one bats an eyelash.

Do you consider yourself an Angeleno now? Without a doubt. I think New York is the greatest city in the world, and Paris is the most beautiful. But L.A. is a vibrant town with a lot of new ideas.

Would you define your style as "laid back"? Well, I don't agree that "clothes make the man." It's the way you wear something. You can be cool wearing sweats and tennis shoes or a suit and tie.

Any favorite designers? Paul Smith. Armani's great; Hugo Boss. I like the classic look. I've been lucky enough to have a few Gucci suits flown my way. I'd wear suits a lot more if I didn't have to wear them for work [on *Alias*].

Any style icons? Not really. Brad Pitt can wear a Caltrans [California Department of Transportation] jumpsuit and still look cool. I'm friends with Hank Azaria; his closet looks like Barneys—all the suits lined up. I tried to separate my shirts from my pants; that was as far as I made it.

What do you think of jewelry on men? It goes back to individuality. I hate gold. I'm sort of a sterling-silver guy. It's a lot less expensive, which is a good thing. I'm not cheap, but ...

You don't have a lot of bling? I'm not a bling-bling guy; I can't pull it off. I just look like an idiot.

So what was your biggest splurge? Well, I splurged on a BMW 540 before I even got a job, thanks to my manager, Stephen, who said don't worry about it. I hardly had any money and bought a \$60,000 car. It was like Vegas, baby—take all your savings and play it on black. Or red. Yeah, do it. Thank God it all worked out.

What's sexy on women? Ultimately, what's sexy is how they wear something—not what it is—and how comfortable

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they are in it.

So back to your Mets T-shirt. What's the story there? I have Mets stuff all over the house—pennants, T-shirts, hats. I thought, Oh, I'm gonna have a total Mets house! But then I thought, Dude, you're 36 years old—relax.

And the biggest life lesson you've learned in those 36 years? You have to learn to go with what you are. I wish I were a character actor. Of course, if I played hockey without a mask, I could become one.—Rhonda Richford

GRAPHIC: TWO COLOR PHOTOS: JIM WRIGHT

LOAD-DATE: May 9, 2005

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Incentive

May 1, 2005

SECTION: ONLINE DISPLAY; Departments

LENGTH: 283 words

HEADLINE: Then & Now: Vegas, Baby!

SOURCE: Print

BODY:

Las Vegas has really been home to one big celebration since the day in 1906 when the Golden Gate Hotel opened. But on May 15, Las Vegas will officially celebrate its 100th birthday, and the city is pulling out all the stops to mark its centennial.

The party began on New Year's Day, when Las Vegas sponsored its own centennial float in the Tournament of Roses parade at the Rose Bowl in Pasadena, California. This month, Vegas is throwing itself a birthday bash, beginning on May 15 with the building of the world's largest birthday cake, weighing in at more than 130,000 pounds. And because Las Vegas is one of the most visited cities in the United States, it's only fitting that this birthday party goes national. Washington, D.C., will be marking the occasion with Las Vegas Day on May 17, and Clear Channel Entertainment is producing a "Road to Vegas" 10-city concert tour throughout the months of May and June.

Of course, as the gaming capital of the world, Vegas will see its birthday marked by each of the hotels within the city. And really, that's where the party deserves to be. "Las Vegas has been a special place for vacationers and corporate groups alike because of its amazing ability to constantly recreate itself," says Chris O'Neill, president of The Cotter Group, a travel marketing consulting firm based in New York. "The long-term appeal of the area as a destination is that so many different types of visitors can have fun at its hotels. Obviously, with its latest ad campaign, 'What happens here stays here,' the area is trying to appeal to the partying side in all of us. But there was a time not too long ago when Vegas made a big effort to appeal to families."

LOAD-DATE: May 9, 2005

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PC-01778

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Copyright 2005 Kiplinger Washington Editors, Inc.
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Kiplinger's Retirement Report

May, 2005

SECTION: Vol. 12, No. 5

LENGTH: 1233 words

HEADLINE: Rollin', Rollin', Rollin' on the River

BODY:

IN THEIR HEYDAY, thousands of steamboats plied America's navigable rivers, with their trademark paddle wheels, bow gangplanks and whistling calliopes. Now paddle-wheelers are staging a comeback of sorts, and not just on the Mississippi River, where they never truly disappeared. The smokestack boats are once again cruising America's coastlines, inland rivers, intracoastal waterways and Alaska's Inland Passage. (Few paddle-wheelers today are solely powered by steam; most run on diesel engines.)

If any of the cruises mentioned below interest you, bear in mind that early bookings usually receive discounts. To learn more about the history of steamboats, visit www.steamboats.org.

CRUISING THE BIG MUDDY

The Delta Queen Steamboat Company (800-543-1949; www.deltaqueen.com) offers cruises throughout the year on the Mississippi River and its tributaries, including the Ohio and Tennessee. Ports of call include New Orleans; Natchez, Miss.; Hannibal, Mo.; St. Paul, Minn.; Louisville, Ky.; Nashville; Cincinnati; and Pittsburgh. The company's fleet includes the 78-year-old Delta Queen, which runs solely by steam power, and two newer ships, the Mississippi Queen and American Queen, which also run on steam but have diesel backup. The Delta Queen is a National Historic Landmark. It's the smallest and most intimate of the three vessels and accommodates 176 passengers. The other two ships can carry about 400 passengers each. The authenticity of the Delta Queen has one drawback: There's no elevator aboard, and passengers must use stairways to access various decks. The Mississippi Queen offers Victorian-era appeal but is equipped with elevators, a pool on the sun deck, a fitness room and a beauty salon.

Tours range from three to 12 days, and the company offers several themed cruises. The most popular themes sell out quickly, including the fall foliage, Civil War and spring pilgrimage tours. The upcoming spring cruises includes stops at Civil War and Victorian-era homes and gardens along the Mississippi, Ouachita and Red rivers. Other themes include a bluegrass jamboree, a wine and food tasting festival, and a Native American celebration. Cruise destinations depend on the season. For instance, during the spring, summer and fall months, the ships travel north along the Mississippi River to St. Paul, or east on the Ohio River to Pittsburgh. When the northern rivers freeze, the ships stay down south, pulling in at ports near the company's home base in Louisiana.

Many travelers new to steamboat cruising start with a three-day trip to see if it appeals to them; when they return—and 25% of them do—they usually take one of the longer cruises, says company spokeswoman Lucette Brehm. In addition to fine dining and stops in quaint riverside towns, passengers can enjoy glitzy entertainment onboard that Brehm says is "as good as anything you're going to see in Vegas, if not better."

Prices for three-day trips range from \$795 to \$2,235 a person for double occupancy. Seven-day trips go for \$2,035 to \$5,215; 12-day trips run \$3,530 to \$8,940. Prices include three meals a day, plus afternoon tea and late-night snacks.

The Queen of the West passes Cape Horn, a massive 1,280-foot bluff that rises on the Washington State side of the Columbia River. AMERICAN WEST STEAMBOAT CO.

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EXPLORING THE PACIFIC NORTHWEST

At one time in the late 1800s, there were more than a hundred paddle-wheelers on the rivers of the Northwest. But by 1917, the last overnight passenger stern-wheeler on the Columbia River had ceased operating. Then ten years ago, American West Steamboat Company (800-434-1232; www.americanweststeamboat.com) launched two boats to cruise along the Columbia, Snake and Willamette rivers. The 230-foot Queen of the West is the first overnight stern-wheeler cruise ship on these rivers in more than 85 years. It's an authentic replica of the paddle-wheel boats built during the 1800s, but with modern amenities. The ship is decorated with regional paintings, sculptures and photographs. A historian and a naturalist are onboard and serve as guides to the passing scenery.

On the Queen, you'll have a chance to enjoy the natural sites along the 1,000-mile route and go on shore excursions, such as a visit to Lewis and Clark's encampment at Fort Clatsop and the 620-foot-high Multnomah Falls, the second-highest continuously flowing waterfall in the U.S.

In the evenings, you'll enjoy a sumptuous dinner aboard followed by live, showboat-style entertainment that may include music from the big-band era, golden oldies, country music and Dixieland jazz.

Seven-day cruises on the Columbia, Snake and Willamette run year-round, except for January. Prices for double occupancy range from \$1,239 to \$5,039. Meals, snacks, excursions and transportation back to Portland are included in the cost.

Another riverboat that cruises these waters is the 218-foot Columbia Queen, now operated by Great American River Journeys (800-901-9152; www.greatamericanriverjourneys.com). The Queen takes eight-day cruises along the Columbia River that begin and end in Portland. It's splendidly furnished, with a blend of Victorian and Pacific Northwest decor. The dining room emphasizes regional specialties, such as grilled sturgeon, salmon and filet mignon. Alternatives, such as vegetarian and heart-healthy meals, are also on the menu, and the chef tries to accommodate special dietary requirements. Prices range from \$1,670 to \$4,590, and include all meals, snacks, entertainment and most excursions.

The Empress of the North paddles close up to the South Sawyer Glacier nestled in Tracy Arm, a narrow fiord along Alaska's coast. AMERICAN WEST STEAMBOAT CO.

VOYAGE INTO ALASKA'S INLAND WATERWAYS

Stern-wheelers were a common sight along Alaska's waterways during the state's gold rush days, when some 100,000 wannabe profiteers poured into the Yukon. During the summer, American West offers cruises along Alaska's coast on the 360-foot Empress of the North. The stern-wheeler features an eclectic decor. The Romanov dining room, for example, is bright red with gilded columns, and the halls of the vessel display Russian artifacts and paintings, homage to the years before 1867, when Alaska was part of Russia.

The ship's seven-night Inside Passage cruise begins and ends in Juneau, and it includes a trip on the historic White Pass and Yukon Railroad for a taste of what travel was like during the Klondike Gold Rush of 1897-98. Prices range from \$3,000 to \$5,800.

You'll also get magnificent views of glaciers and wildlife from onboard. The flat-hulled paddle-wheelers can traverse shallow water, unlike large passenger cruise ships. "River cruises are wonderful because passengers can see the river towns and scenery up close and personal," says Phyllis Dale, a travel agent specializing in steamboat cruises who performed aboard steamboat cruises for 11 years (866-678-7174; www.phyllisdale.com).

American West also offers an 11-night package on the Empress that includes all the stops of the shorter cruise. The tour starts in Seattle, with stops at Victoria and Vancouver, British Columbia, before entering the Inside Passage of Alaska and ending in Juneau. Prices range from \$4,350 to \$7,230. (Neither cruise package includes airfare.)

LOAD-DATE: May 16, 2005

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Copyright 2005 VNU Business Media, Inc.
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Kitchen & Bath Business

May 1, 2005

LENGTH: 191 words

SOURCE: Print

HIGHLIGHT:

Veneer Technologies is now accepting entries for its newly created cash prize competition, the Craftsman's Challenge awards. The competition recognizes achievement in the use of natural veneer. Qualifying entries are those end products that use any amount of natural veneer from any source. Entrants may each submit up to a total of three entries.

BODY:

Veneer Technologies is now accepting entries for its newly created cash prize competition, the Craftsman's Challenge awards. The competition recognizes achievement in the use of natural veneer. Qualifying entries are those end products that use any amount of natural veneer from any source. Entrants may each submit up to a total of three entries.

Awards and recognition will be given to the end users, distributors and distributors sales representatives. The creator of the grand-prize winning entry will receive a cash award of \$5,000. The distributors of the veneer for the grand-prize winning entry will receive \$3,000, and the corresponding salesperson will receive \$2,000. These prizes will be presented at AWFS Vegas, July 27-30, in Las Vegas. Submissions will be accepted through May 30, 2005.

Competition categories include: cabinetry, architectural woodworking, specialty products (yachts, RVs, etc.) and other. Entry materials are available from Veneer Technology sales representatives and distributors and through www.veneertech.com. Online entry is encouraged for submissions of digital photography and forms.

LOAD-DATE: May 23, 2005

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Copyright 2005 DR Partners d/b Las Vegas Review-Journal
Las Vegas Review-Journal (Nevada)

May 1, 2005 Sunday FINAL EDITION

SECTION: C; Pg. 2C

LENGTH: 566 words

HEADLINE: LETTERS

BODY:

Everyday Las Vegans

won't support team

To the sports editor:

Regarding Joe Hawk's recent 'rant' about Las Vegas not being ready to support a major league sports franchise, how true. Vegas is not a pro sports city.

The people who can afford tickets are scurrying home to Green Valley and Summerlin at the end of the day. The last thing they want to do is go into the heart of the valley and battle chaos and traffic.

The working class will be damned if they're going to support millionaires while they bust their tails during the work day. They're quite comfortable unwinding and sitting with a brew in front of a video poker machine.

This type of blindness could only be expected from the likes of Mayor Oscar Goodman and others who either don't know or forgot what it's like to labor for eight hours or more a day.

MICHAEL FARRELL
MILWAUKEE

Las Vegas already

shafted by baseball

To the sports editor:

It's great to see our mayor courting major sports teams in the hope that we might land one, whether new or relocated.

However, based on my experience with our local cable company, as well as ESPN.com regarding baseball, it would seem that Las Vegas is already getting shafted by the major leagues.

The Review-Journal has reported — and I would like to reiterate — that baseball considers Las Vegas a 'home market' for the following teams: the San Francisco Giants, Oakland Athletics, Los Angeles Dodgers and Angels, and Arizona Diamondbacks. As a result, we cannot receive these teams' home or away games on TV or computer unless it is a national broadcast.

It's amazing how a sport that went nuts about sports gambling — yet condoned steroid use until it was dragged kicking and screaming before a congressional committee — can think that teams 500 miles from Las Vegas are 'local.'

Hey, Bud Selig, your usually empty stadium in Milwaukee is 93 miles from Chicago, yet Brewers games aren't blacked out in Chicago. Makes you wonder whether Las Vegas really wants money-hungry millionaire owners who extract every last dime in the name of 'sports.'

ROBERT DUGGAN

Will valley welcome

'urban' NBA tourists?

To the sports editor:

Regarding the possibility of the 2007 NBA All-Star Weekend being held in Las Vegas, hopefully the city will finally prove it no longer has any hesitation to welcome non-Hispanic minority Americans to town.

All-Star Weekend has become an annual ritual of the well-to-do movers and shakers in the African-American community. It is a true celebration of urban culture, and a very large majority of tourists that weekend will come from urban locations. I've lived in Washington, D.C., for 15 years after transferring out of Las Vegas, but Las Vegas is still where my house and

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PC-01782

my heart are.

Let's see if we can prove ourselves, Las Vegas. We will only be seen as a 'major league city' if we show we really accept everyone and that all are welcome.

JOHN PINYATI

TAKOMA PARK, MARYLAND

The R-J sports desk welcomes letters from readers. They should be limited to 200 words, must have a signature with a return address and must include a phone number. Names will not be withheld for any reason. Address letters to: Letters to the Sports Editor, Las Vegas Review-Journal, P.O. Box 70, Las Vegas NV 89125-0070. Letters also can be faxed to the R-J at 383-4676 or e-mailed to sports editor Jim Fossum at Jim_Fossum@reviewjournal.com

LOAD-DATE: May 3, 2005

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Copyright 2005 Gale Group, Inc.
Business and Industry
Leisure Report

May 2005

SECTION: Vol. 3, No. 7; Pg. 4**RDS-ACC-NO:** 4687437**LENGTH:** 1193 words**HEADLINE:** Diabesity—the twin trouble: Diabesity overshadows the IHRSA 24th Annual Convention for David Minton.**HIGHLIGHT:**

Special Report—IHRSA Conference [International Health, Racquet & Sportsclub Association]

BODY:

Diabesity is now rampant throughout the US. Diabesity, the twin epidemics of diabetes and obesity, in both children and adults has reached a stage where doctors and academics are calling for 'progress to be redefined'.

A decade ago a child with type 2 diabetes would be such a rarity that the case would have been written up in medical journals, says paediatric endocrinologist Francine Kaufman from LA children's hospital. Now more than 18 million Americans have it and another 41 million are pre-diabetic, yet without obesity-type 2 diabetes would be a rarity.

Sadly, Francine Kaufman did not speak or attend the 24th annual IHRSA (International Health, Racquet & Sportsclub Association) convention, this year held in San Francisco. Her book, entitled Diabesity, was however published at the same time and received, for the US, enormous publicity.

What we did hear at one of the many IHRSA breakout sessions is that more children are seriously overweight than ever before and this generation of children may be the first to live shorter lives than their parents. This is just one of the stark messages coming from Kaufman's book and a key issue raised at the IHRSA convention. Well, we heard the message but there were too few examples of how our industry is adapting and coping with these major issues affecting society. Current club memberships do not reflect these sections of society.

The IHRSA 'Experience'

For those of you who have not experienced IHRSA it's well worth the trip. The scale of the show and the number of participants, an estimated 12,000 this year, confirms this is the largest gathering of people in the industry from across the globe. With around 200 seminars and breakout sessions over 4 days to choose from there should be something for everyone.

That's not to mention the many 'Jane Fonda' style mass workouts at 6.30am each morning. These sessions, attracting a few thousand people to take part, in Cardio Kickboxing, ouch, Cardio Mix (Kickboxing and Dance Combo) ouch ouch! SPRI the Pilates Way—Sponge Ball and Pilates Xertube Mat Training, Balance Training and Flow Style Yoga were just a few of the ways people worked up an appetite before that famous American breakfast.

Keynote Speakers Need To Address International Issues

IHRSA is also usually rather good at finding excellent keynote speakers. This year, however two out of the three keynote speakers addressed and appealed to a mainly American audience which didn't go down well with the 'international' part of the convention.

Couple this with the fact that their subject lines, basketball and war, failed to hit the spot for many. I know it's a difficult balance for IHRSA to achieve year in, year out, but the majority of people I spoke with were looking for guidance,

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thinking, learning and perhaps examples of best practice on some of the key concerns for our society at large and our industry specifically, namely: ageing, obesity and health.

Attracting The Aged and Obese

Our industry generally does not have a positive attitude to ageing and the answer lies in a combination of short-termism and denial. The increase in longevity should not be a surprise, it's been going on for 200 years and in the UK life expectancy has been increasing by 2 years a decade for as long as records exist. We also know from countless studies how regular exercise between the ages of 50 to 80 will give us 'happy-well' rather than 'sad-sick' individuals and therefore society at large. Yet just how many of our clubs have a membership which is reflective of the national or local demographics? It's not just the pensions industry and the concept of retirement that needs a radical rethink, our industry does too. IHRSA can have some examples of best practice where the longevity revolution is celebrated.

Less than 1% of club members are obese yet we all know this is also not reflective of society at large. We know adults and children from South America—yes, the girls from Ipanema—[omega] are getting bigger a government study in Brazil reported that the obese now total 10 million of the population which out numbers the undernourished who 'only' account for 4 million of the population. In the south of Italy the 'Mediterranean diet' has failed to halt the rise in obesity among its children who have become the fattest in Europe.

There's an excellent set of shaded maps of obesity spreading across the US states from 1985 to 2003. The most obese state officially is Mississippi, which needed a new level of shading having reached more than 30% obesity. Having travelled up the delta from New Orleans I can confirm it is the land of the obese and I'm sure the figures are simply not reflecting the true size of the problem.

Health Clubs Are Vital To Health Care

And when you hear that there is 'not one metabolic disorder, structural imbalance, cardiovascular limitation or psychological limitation where exercise or physical activity is not a major part of the treatment' then you know we are already in the healthcare business, but failing to take the advantage.

Jason Conviser of JMC & Associates, who specialises in building relationships between health clubs & health care, was one of IHRSA's most convincing speakers but was tucked away in one of the many breakout sessions. This guy deserves his own TV show and certainly key speaker opportunity. Conviser and a small growing number of operators are keen to point out the opportunity for IHRSA, as our global ambassador, that our industry has the infrastructure to serve millions of additional clients/members. It has the product and services—or could quickly put them in place—that are part of the prescription for almost everyone whether they are ageing, obese, or dealing with cardiovascular, neuromuscular and metabolic disorders.

It's these millions of potential new members that excites the industry particularly when a near worldwide bankrupt health care system is looking for real alternatives.

New Services

Hardly a day goes by without IHRSA issuing the results of major academics and research institutes re-affirming that fitness is good for our health. Later this year all these research notes and papers will be made available via the IHRSA website. A preview of this and a Q&A session would have been invaluable to many of the delegates. Not everyone gets bombarded with the daily emails of good news. This is an excellent initiative, which we should have heard more about.

An international advisory board was established this year which enabled delegates from over 20 countries to share common issues. This is another good example of IHRSA taking a lead where individual country associations can not.

Looking Ahead

IHRSA will be celebrating its 25th Annual Convention next year in Las Vegas. So while it starts canvassing for speakers now, let's also have some fresh thinking of the main issues. The European IHRSA convention is taking on a new focus so the main event should stay fresh too. We look to IHRSA to raise the bar and not gamble with our time in Vegas.

David Minton is director of The Leisure Database Company. copyright 2005 William Reed, Ltd. 1158

TYPE: Journal; Fulltext

JOURNAL-CODE: LEIS

LOAD-DATE: May 23, 2005

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Copyright 2005 Tribune Publishing Co.
Lewiston Morning Tribune (Idaho)

May 1, 2005 Sunday

SECTION: Pg. 1C**LENGTH:** 824 words**HEADLINE:** UI player is no longer just a student of the game; Campus Life**BYLINE:** Sam Taylor**BODY:**

This is part of a series of stories featuring college students and campus living at the region's universities and state college. The stories, some by students, occasionally appear in Sunday's Tribune.

MOSCOW — Maybe one click of Darrin Mohr's computer mouse wasn't enough to make him \$20,000 in one summer.

But with a few hundred more it was.

Mohr, a 25-year-old University of Idaho senior from Lewiston, has been playing online poker for less than two years, but it has been enough time for him to excel.

Mohr is one of a growing number of college students who have been bit by the poker bug.

Many students play pickup games in their dormitories, fraternities and sororities or in their apartments. Others, like Mohr, play on the Internet with the hope of winning big bucks.

"I probably lost \$1,000 to \$1,500 the first month I played, because I thought I was good when I really wasn't," he says. But Mohr, a public communication major, estimates he has earned more than \$30,000 since he started playing Texas Hold'em poker on the Internet.

Various gaming companies are now catering to college students. Swish Casino is offering a college poker tour the online company hopes will attract young adults.

The College Poker Championship, sponsored by Royal Vegas Poker, offers college students the chance to play free to win scholarship money for school.

As for Mohr, he learned to play the game by watching matches on the Discovery Channel, ESPN and Bravo. And he's not playing for scholarship money.

He tried rifling through books about poker. But Mohr says it was easier for him to learn by watching it on television and observing his roommate play.

And like most beginners, Mohr began to put money into the game after deciding he had mastered its strategies.

"The more hands I played and the more hands I saw, the better I got. Books are more about counting cards and that's really just not for me."

Now he calls the time he spends on the Internet "my job." He says he plays about 15 hours a week.

Mohr estimates in one four-hour period, he earned \$2,400 by simultaneously playing in two online tournaments.

To play online, a person registers an account with a gambling Web site and downloads the gaming software. Once signed up and connected, a person can hop into virtual rooms and sit down at a table to play cards.

Most companies offer many different card games to choose from. On partypoker.com, the Texas Hold'em tables are always packed with players vying for the top spot and big bucks.

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While people around the United States gamble online, federal law — as well as Idaho state law — considers gambling illegal. In Idaho, only the state lottery, horse racing, and bingo and auction events for charity are permitted types of gambling off Indian reservations.

But Latah County Prosecutor Bill Thompson says he has never investigated or prosecuted anyone for gambling on the Internet.

"Unless we get a complaint we usually don't pursue things like this," Thompson says. "The only things we've really been involved in have been those video poker machines at bars or gas stations."

Thompson says it is unlikely his office would pursue someone for gambling on the Web.

Mohr says he got seriously involved in the game last summer when the majority of UI students had gone home and he stayed in Moscow.

In about two months of playing, Mohr racked up almost \$20,000 and bought a 1999 Jaguar XJ6.

The reddish-maroon car he purchased for "a deal" of \$18,500 is parked neatly in a stall at his apartment in Moscow.

Mohr is taking the semester off because the classes he needs to graduate are offered only in the fall or summer. But he took a spring break trip to Las Vegas in the hope of sitting at poker tables and winning big.

Before break he made about \$3,500, which he kept as a bankroll — the wad of cash a gambler uses during binge trips through casinos. Mohr says he probably earned about \$800 on his trip to Vegas.

Mohr says he would like to make it to a tournament on the World Series of Poker tour.

He also has his eye on a cruise ship tournament he can qualify for if he wins an online tournament, which will give him a bid to play on the ship.

"Something I want to do is get into big tourneys in person."

He points out, too, that in person it is easier for him to read a player's "tells," the facial and body expressions he can read to see if a person is bluffing.

Not that he doesn't have his own off days.

"Any poker player who tells you they never lose is a liar."

Mohr says he has a bad day online about every two weeks. But, like most professionals, he knows when to quit. If he has lost \$200, he will call it a day.

"It's not really gambling anymore," Mohr explains. "It's just transferring people's money into my bank account."

Taylor is a junior journalism major at the University of Idaho.

GRAPHIC: No Caption; Darrin Mohr, a senior at the University of Idaho, considers the 15 or so hours a week he spends playing online poker his job.

LOAD-DATE: May 3, 2005

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Copyright 2005 Lincoln Journal Star,
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Lincoln Journal Star (Nebraska)

May 1, 2005 Sunday
City Edition

SECTION: K; Pg. 5**LENGTH:** 921 words**HEADLINE:** Crash course**BYLINE:** L. KENT WOLGAMOTT, Lincoln Journal Star**DATELINE:** Omaha, NE**BODY:**

German painter's Joslyn show captivating

OMAHA – It's impossible to pigeonhole Dirk Skreber's paintings into a single category.

The German artist's pictures are massive and often quasi-narrative. But those narratives about traffic accidents, industrial landscapes and travel trailers are a mystery. And he's just as likely to put gelatinous-looking blobs and drips of mars violet and white atop a bright red background painted on a foam core.

The sense of uncertainty, the power of scale and Skreber's continuing exploration of technique, subject matter and style to create conflict and continuity are what make "Na(h)tnz 2.0," his exhibition at the Joslyn Art Museum, so instantly eye-catching and continually captivating.

Organized by the Aspen Art Museum in collaboration with Joslyn, "Na(h)tnz 2.0" is Skreber's first one-person museum show in the United States. In 2000, Skreber, who was born in 1961, won the first "Young Artist Prize" from Berlin's Neue Nationalgalerie, the most prestigious honor for a young German artist, and his international reputation continues to grow – for good reason.

With huge works that depict mangled cars and motorcycles, but don't quite indicate what has happened, layered pieces that include figures, landscapes and op-art effects and pure, playful abstraction, Skreber contrasts beauty and destruction while raising contemporary issues, political and artistic. That's no easy trick, but he pulls it off with a rare visual power that makes "Na(h)tnz 2.0" one of the most surprisingly effective exhibitions I've seen in months.

After looking at the show, it's clear that Skreber works in series. But that isn't immediately clear in the smartly hung Joslyn exhibition. Rather than similar paintings hanging together, they are generally in different rooms or on opposite walls. That allows for a varying sensibility in each space while forcing the viewer to put his work together in multiple ways.

For example, after strolling through all three rooms in the show, it's easy to connect the two accidents in the "It rocks us so hard – Ho, Ho, Ho" (2003) series.

But pairing the car/motorcycle crash in the opening room with the aerial view of rooftops, a parking garage and asphalt in "Untitled (Vegas)" (2002) creates a contrast that is only heightened by the presence of the blob-covered "Untitled (Mitch Blut)" (2002) on the third wall of the space.

None of those paintings is easily explained. A whirlwind of white skeins of paint flies up in the background of the accident picture, suggesting that the crash could have been caused by a tornado. But I'm not sure that tornados are common meteorological phenomena in Germany – so why the motorcycle is smashed across the road remains very unclear.

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Similarly, the rooftops could be anywhere – but Skreber puts them in Vegas, not a common view of the city, then delivers the painting in a loosely rendered helicopter view.

Perhaps the most direct work in the show is "Untitled (Iraqis)" (2002).

One of a grouping in which Skreber applies thick stripes of paint on top of a thinly painted surface, sometimes letting the imagery appear on the stripes, sometimes hiding it below, "Untitled (Iraqis)" uses a dark palette to convey its somber subject matter – a tangle of body parts around a piece of destroyed artillery next to an oil barrel.

That, obviously, is a European commentary on the U.S. invasion of Iraq. But it's also a strong anti-war painting no matter the conflict.

Other striped paintings are less direct. In "Untitled (Sprengmeister Mix)" (2004), a man squats on the peak of a roof ready to push a detonating plunger. There's a ghostly figure behind him. But that figure comes into view only from a distance, emerging among the stripes.

The most ambitious of the striped paintings and the most complicated pieces in the show are the pair of paintings that give the exhibition its title.

In "Na(h)tnz 1.0" (2004), thick, wavering stripes ala '60s op art cover the massive vertical canvas. Contained within the stripes of varying combinations of reds and whites are a pair of figures dressed in Western attire, below them is another landscape, this time, an industrial development with a collection pond.

In "Na(h)tnz 1.1" (2004), the figures are embracing and the wavering stripes have turned into circles, radiating out in blue/green into oranges and pink.

Those paintings are inexplicable as narratives and a jam-up of styles, combining figuration with op art effects that make the pictures "move" back and forth between the stripes and the subject matter. And their wall-sized scale makes them as imposing as any huge abstraction that is the more standard use for works of such scale.

In their deliberate mystery, there's an easy connection to be made between Skreber and his countryman Neo Rauch. But Rauch's paintings are more straightforward in their technique while Skreber is all over the place with his stripes, foam core and flat work.

I spent about 30 minutes looking at Skreber's paintings and became ever more interested in what he was doing. That, to me, is the sign of an exhibition that works. "Na(h)tnz 2.0" is on view at Joslyn through May 15, and I'm going to get back to Joslyn to see it again and try to get a closer handle on what Skreber's up to.

It may be impossible to figure out exactly what that is, but seeing his work is a reminder of the revelations that are possible from contemporary painters who are unknown before you walk into a gallery and unforgettable after.

Reach L. Kent Wolgamott at 473-7244 or kwolgamott@journalstar.com.

GRAPHIC: 1. "Untitled (White Trailer)," 2003, by Dirk Skreber. 2. "Untitled (Dancing)", 2004, by Dirk Skreber.

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HEADLINE: Hit the road, MAC: what to take, what to leave behind, and how to travel smart; Cover Story

BYLINE: Belanger, Peter

BODY:

Whether you travel all the time or only occasionally, and whether you travel for business, pleasure, or both, chances are (if you're reading Macworld) you bring a little tech with you wherever you go.

But if you ask 20 different Mac users what they take on the road, you'll get at least 21 different answers. (Some of us have "heavy" and "light" packing lists, for example.) As with so many things Mac, these decisions are as individual as the icons on our desktops or the bookmarks in our browsers. Some of us cram everything we can into our carry-ons. Others do everything possible to shave off each extraneous ounce.

Whatever your packing style, though, there are probably a few things you can do to make your travels easier and safer. So we asked our experts—editors, writers, and (most important) readers—for their favorite tips. From what to bring (and what not to bring) to getting online and retrieving e-mail, here are the best.

[ILLUSTRATION OMITTED]

WHAT TO CARRY

Use All Your Gadgets If you're like most modern business travelers, your carry-on holds your laptop and a cell phone, a smart-phone, or a PDA. So why burn up your laptop's battery charge when you can use one of the smaller devices to do some useful work—managing contacts and calendars, maintaining to-do lists, or making notes for a presentation? With these mundane chores assigned to your lesser gadgets, you can save your PowerBook's battery for more-important tasks (such as watching the first season of *Arrested Development* on DVD).—CHRISTOPHER BREEN

Date Your Batteries Frequent flyers know that you need a second laptop battery on cross-country flights. But batteries lose capacity as they age, so it's all too easy to swap in what you think is a fresh, new battery and then discover (at the worst possible time) that it's really old and weak. The cure? Label your batteries with a purchase date. And if you have an iBook or a 12-inch PowerBook, remember to shut it down (or make sure it's plugged into an AC power source) before you change batteries; unlike the larger PowerBooks, those Macs can't withstand having their batteries removed for even an instant.—ADAM C. ENGST

Plug In on the Plane There's an alternative to lugging along a second battery on long flights—booking a seat with an AC outlet. Such powered seats are turning up more frequently on newer planes, particularly in first and business class. But how can you tell whether your seat will be powered? Before you select a seat, find out what sort of plane you'll be on, and then check SeatGuru (www.seatguru.com). It provides layouts of all the planes flown by the major airlines, showing which seats are powered (as well as which ones have limited legroom, and so on).—IAIN DRUMMOND #

[ILLUSTRATION OMITTED]

Back Up Your Slides You're on your way to a make-or-break presentation, but somehow (clumsy security, clumsy

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cabbie, or clumsy you) the PowerBook holding all your slides and notes gets irreparably damaged. But if you're smart, you can use the backup copy of your presentation that you put on your digital camera or iPod photo. How? First, you need to convert your slides into JPEG image files that your iPod or camera can work with. (There are a few ways to do this: PowerPoint can save directly to JPEG; Keynote 2 has an Export command that lets you save slides as JPEGs.) If you're using an iPod photo, your next step is to upload the images with iTunes. (Note that iPod photo users can make this process a bit easier by using the iPresent It utility [www.zaptek.com/ipresent-it], which will create slide shows from either Keynote or PowerPoint files and automatically set iTunes up to sync them.) If you're using a digital camera, name the files using your camera's usual file-name conventions and numbers that have already been used (IMG6523.jpg, for example). Next, use a USB media reader to copy the slides to your camera's media card via the Finder, put the card in the camera, and verify that you can view your images on the internal LCD screen. Finally, make sure to pack the cable that connects your camera or iPod photo to a television; most projectors should have the necessary composite video inputs.—ADAM C. ENGST

[ILLUSTRATION OMITTED]

Pack a Short Cord Want to be voted Most Popular at your next conference? Bring along a very short (6-to 12-inch) extension cord. Here's how it works: You're in a session, and all the attendees want to plug their hulking power bricks into the one available power strip. But you just plug your power brick into your short extension cord and then plug the cord into the plug strip. That leaves more room for others.—DORI SMITH

Carry Just the Cables You Need When you're packing your carry-on for a trip, put in only the cables you'll need on the plane. Put the rest in a plastic bag inside your checked luggage. That way, you won't have to pull out a rat's nest of cables when emptying your bags at the security check-point.—MARK DAVIS #

Play iTunes on TV Want to play some music in your hotel room? You don't have to settle for the dinky speakers on your PowerBook or lug along a dedicated pair. Instead, just pack a minijack-to-RCA adapter. At the hotel, plug the minijack into your laptop's or iPod's headphones port, and plug the other end into the RCA jacks on the front of the TV. Most modern TV speakers sound pretty good.—DAVE EVERITT #

[ILLUSTRATION OMITTED]

Get a USB Phone Charger Lose some unnecessary tonnage by investing in a USB charger for your cell phone. Instead of relying on a heavy power brick, you can recharge your cell phone and PDA by plugging them into your PowerBook's USB ports. A number of companies, including Keyspan (www.keyspan.com) and Zip-Linq (www.ziplinq.com), sell them, for a variety of cell phones and PDAs (their prices range from \$10 to \$25).—ADAM C. ENGST

[ILLUSTRATION OMITTED]

GETTING ONLINE

Create a Room-to-Room Network If you're traveling with a group on a tight budget, ask your innkeeper to place all the travelers in adjoining rooms. The people in the room closest to the middle can then sign up (and pay) for broadband access. Using either an AirPort Express or OS X's Internet Sharing feature, everyone in the adjoining rooms can share that broadband connection. (Be sure to check with hotel management before you start surfing).—CHRISTOPHER BREEN

Sign Up for AOL My wife and I have extensive international and domestic travel experience. We've tried all sorts of Internet connections, from cell phones to Wi-Fi networks. The only method we've found reliable worldwide is a bare-bones AOL dial-up account. For \$4.95 a month, you get just five hours of connectivity, but that's enough time to grab e-mail and do some quick Web surfing. It has worked wherever we've gone, and we've gone over our time allotment only a few times.—HANS FISCHMANN #

Find Your Mail Server If you want to send e-mail from your hotel, you'll probably need to give your e-mail client the name of the hotel's outgoing mail server. Unfortunately, hotel staffers often have no idea what it is. But (assuming you can get onto the Web) you can figure out the mail server using a reverse DNS lookup. I use the aptly named Reverse DNS Lookup (<http://remote.12dt.com/rms/>), but there are plenty of other sites that do the same thing. When you go to Remote DNS Lookup, it'll show you your IP address. Simply click on the Submit button, and it'll tell you the domain name associated with that address. With that information, you can usually deduce the mail server. For example, if your IP address resolves to xxx.example.com, you can be pretty sure your mail server is mail.example.com. If that doesn't work, try smtp.example.com. One of them should work for any mail client unless access to the mail server requires

authentication.—BART MELTZER #

[ILLUSTRATION OMITTED]

Switch to IMAP If you travel a lot and want to keep all your e-mail in sync, consider getting an IMAP e-mail account. The IMAP protocol automatically stores copies of all saved and sent messages on the mail server. It also tracks all changes you make to messages—marking them as read, replied to, deleted, and so on. You can then retrieve them from any computer in the world with an Internet connection, using either a Web interface or an e-mail client. IMAP is especially useful for people who prefer to travel without a laptop. Mac subscriptions include IMAP access, and your ISP may offer it as an option. If not, you can find a list of IMAP providers at find.macworld.com/0324.—JOE KISSELL

Relay Your Mail Sending e-mail when you're on the road can be tricky. You may have to use the ISP that serves your hotel to get onto the Net, but your ISP's mail server may not accept messages sent through another's SMTP gateway. That's why many business travelers opt for Yahoo or other free accounts when they're traveling. But there's another way: Sign up for an SMTP relaying service from an outfit such as DynDNS.org or smtp.com. For a monthly fee (starting at around \$10 per month, depending on message volume; relays are capped at several hundred a day to thwart spammers), your e-mails will be relayed through the service's gateway, and your recipients will never know you've left home.—CHRISTOPHER BREEN

[ILLUSTRATION OMITTED]

Adjust Your Headers Many of us use personal e-mail addresses when we're on the road. But to keep incoming business and personal e-mail separate, and to give your correspondence a professional look, you can make remotely sent messages appear to be from your work address (even if you're using a Web-mail service that won't let you mess with a message's From header). E-mail-redirection services such as Thinmail (www.thinmail.com) charge a small monthly or per-message fee to reroute e-mail. By adding a few special characters to the end of an e-mail address, you tell Thinmail to intercept the message and adjust the headers to reflect your desired From address.—JOE KISSELL

Fax through a Gateway If you have access to e-mail but not to a fax machine (or a phone line for your fax modem), you can still send and receive faxes—by using a gateway service such as jConnect, from j2 (www.j2.com). Receive-only accounts are free; full Premier accounts, which let you send faxes, make conference calls, and listen to voicemail toll-free, cost \$15 per month. j2 assigns you a fax number (in the area code of your choice); faxes sent to this number are forwarded to you as e-mail attachments in TIFF or PDF format. To send a fax, you use a Web form or send an e-mail message (which can include attachments) to a special address.—JOE KISSELL

KEEP IT SAFE

Lock but Verify Most barrel locks—such as those made by Kensington, Kryptonite, and other makers of computer, bike, and general-purpose locks—can be easily picked with a ballpoint pen. Many combination locks for laptops can be opened with a thin piece of ordinary plastic. So what works? The only lock that Marc Weber Tobias (the expert behind Security.org who claims to be able to pick any combination or barrel laptop lock currently on the market) recommends is the PC Guardian ComboLock (\$40; find.macworld.com/0323).—GLENN FLEISHMAN

[ILLUSTRATION OMITTED]

Label Your Laptop Once, at an airport security checkpoint, a pilot standing behind me almost took my iBook. He saw what looked like his laptop, grabbed it, and proceeded to walk away. Luckily, I was paying attention and asked him to look on the bottom of the notebook. He saw the label with my name on it and immediately apologized for the mix-up. Moral of the story: Your mother was right. Put your name on everything.—RICH CRUSE #

Secure Your E-mail If you use a standard hotspot to send e-mail from the road, all your transmissions—messages, user names, and passwords—may be picked up by nearby snoopers. SSL-based e-mail—which encrypts your transmissions—is one good solution. But while most e-mail clients support SSL, not all ISPs support it. Enter FastMail (www.fastmail.fm). This Australia-based service offers free accounts that include secure Web mail. Customers can use SSL-based POP, IMAP, and SMTP to securely send and receive e-mail from any Mac e-mail client. Accounts cost \$25 or \$40; the \$40 plan includes 2GB of storage and 3GB of monthly inbound and outbound e-mail. FastMail also offers self-service aliases, domain names, and spam handling.—GLENN FLEISHMAN

Buy Insurance Your homeowner's (or renter's) insurance may not cover your portable computer equipment against theft or damage while you're traveling. So you should consider purchasing a computer-specific policy from a company

such as Safeware (www.safeware.com). A \$10,000 policy, for example, costs \$200 per year, with a \$200 deductible. It covers accidental damage, theft (even, under certain circumstances, from an unattended vehicle), vandalism, and other losses, and provides the full replacement cost of both your hardware and software.—JOE KISSELL

Let OS X Protect OS X has several built-in features that can safeguard your laptop data. In the Security preference pane, select the Require Password To Wake This Computer From Sleep Or Screen Saver option; if your computer is stolen while it's asleep, the thieves won't be able to see your data without your password. Also select the Disable Automatic Login option, so merely restarting your computer won't automatically enter your password. Finally, to prevent anyone from booting your laptop from another volume (such as a CD), launch Open Firmware Password (in/Applications/Utilities) and set a machine-level password.—JOE KISSELL

Encrypt Your Files Panther's FileVault can keep your files safe by encrypting your Home folder. But like any other files, its disk images are prone to damage that may render all your data unusable. A safer alternative is to create your own encrypted volumes and use them to store your sensitive files. Apple's Disk Utility can make encrypted disk images, but PGP Disk (\$ 59 as part of PGP Personal Desktop; www.pgp.com), offers stronger encryption and more configuration options. It also lets you encrypt e-mail messages.—JOE KISSELL

RELATED ARTICLE: All That You Can Leave Behind

You're on the road and carrying around way too much stuff: we've all been there, but we'd rather not go back. Here's a list of the extraneous things many of us take on business trips—and the weight-saving things we could take along instead.—DORI SMITH

INSTEAD OF THIS: BRING THIS:

iPOD DOCK A regular FireWire cable (which has a multitude of uses) and a SendStation PocketDock, which turns that cable into an iPod docking cable (\$ 19; find.macworld.com/0330).

FIREWIRE CAR CHARGER The Griffin PowerPod, which—along with a **FOR YOUR IPOD** FireWire cable and a PocketDock—will recharge your iPod in the car (\$ 25; find.macworld.com/0331).

USB CABLE FOR YOUR If you have a 15- or 17-inch PowerBook, **DIGITAL CAMERA** get a PC Card adapter for whatever media your digital camera uses. They can be had from multiple vendors for less than \$10.

ETHERNET CROSSOVER CABLE A regular Ethernet cable: all newer Macs can handle the crossover internally.

PRESENTATION REMOTE CONTROL If you've got a Bluetooth cell phone, get a copy of Salling Clicker. This utility turns your phone into a presentation remote (\$ 20; <http://clicker.salling.com>).

EXTERNAL HARD DRIVE Your iPod is a hard drive, too. In iTunes'

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FOR ON-THE-ROAD BACKUPS iPod preference pane, select General and click on Enable Disk Use.

RJ-11 PHONE CABLE An adapter that converts your Ethernet cable to RJ-11. Targus is just one of several vendors that make them (\$ 20; find.macworld.com/0332).

CABLES THAT GET TANGLED UP Zip-Linq retractable cord versions of the same cables; they do the same thing but take up much less room (www.ziplinq.com).

RELATED ARTICLE: What's in Your Carry-On?

Adam C. Engst: I'm on the road an average of three days a month; I have 125,000 frequent-flyer miles. I'm currently using the Kensington SaddleBag: I like the option of using it as a backpack, and I love the little pocket for airline boarding passes.

WHAT'S INSIDE:

12-inch PowerBook

PowerBook power cord (the long one)

Extra PowerBook battery

Canon PowerShot S400

Motorola 120C cell phone (with the antenna broken off so it fits in my pocket)

Jabra earphones

[ILLUSTRATION OMITTED]

Little bag containing iPod earbuds, Koss earphones, an iPod remote-control cable, and a pair of adapters (one for double-headed airline jacks and another that lets two people listen to the same iPod)

Two blank CD-Rs

DiskWarrior boot CD

Kensington FlyLight USB LED light

Kensington security lock (I've never actually used it—instead, I just never let my bag out of reach—but it's a good thing to have on hand)

Cables (camera to USB, camera to TV, FireWire, Ethernet, and RJ-11)

Adapters: mini-DVI to DVI, and mini-DVI to VGA (for connecting to projectors and other monitors)

Handeze gloves (In case I need to do a lot of typing while traveling)

Antibacterial hand gel (essential at any conference where you'll shake hands with lots of people and then touch food)

Fairly large plastic bag (to act as backup rain protection)

RELATED ARTICLE: Laptop Gems

Most PowerBook and iBook users have the software basics covered—word processor, Web browser, e-mail client, and so on. But adding a few other cool bits of software can turn your portable Mac into a real powerhouse and make traveling a bit more comfortable and entertaining. Here are a few of our favorite laptop gems:

Raging Menace's \$15 SideTrack (VERY GOOD 1/2; find.macworld.com/0333) transforms your humble trackpad

into a supercharged input device. It lets you use the edges of the trackpad to scroll left, right, up, and down; designate alternative functions for clicking the button and tapping the trackpad; map different functions to the corners of the trackpad; and customize tracking speed and sensitivity far more than OS X's own preferences will let you.

Using gnufoo.org's free [uControl](http://gnufoo.org/ucontrol/) (VERY GOOD 1/2; gnufoo.org/ucontrol/), you can swap your laptop's modifier keys around. So you can finally convert that seldom used enter key into a second option key. Or if you're left-handed, you can reverse the buttons on an external two-button mouse. But perhaps the most useful feature is the ability to enable mouse or trackpad scrolling so that pressing a user-defined modifier key (such as the fn key) lets you scroll through a document simply by moving the cursor.

As its name implies, Colin Henein's free [SlimBatteryMonitor](http://www.orange-carb.org/SBM/) (VERY GOOD; www.orange-carb.org/SBM/) takes up a lot less room in your menu bar than OS X's battery indicator. But its real power lies in its flexibility. You can set up [SlimBatteryMonitor](http://www.orange-carb.org/SBM/) to show different information depending on whether your laptop is running off the battery, plugged in and charging, or fully charged.

For people who want to be able to find an open wireless (AirPort) network while on-the-go, but also think that a dedicated hardware detector (such as Canary Wireless's Digital Hotspotter) is overkill: [KisMac](http://find.macworld.com/0334) (find.macworld.com/0334), [MacStumbler](http://www.macstumbler.com) (www.macstumbler.com), and [iStumbler](http://www.istumbler.net) (www.istumbler.net) are free and will do the job using nothing more than your laptop's wireless card. The only drawback is that you have to open your PowerBook or iBook and turn it on—a hassle and a waste of battery if there are no networks nearby. [MacStumbler](http://www.macstumbler.com) and [iStumbler](http://www.istumbler.net) have better interfaces and are easier to use; [KisMac](http://www.kismac.com) includes a number of features useful to network administrators but probably confusing for beginners.

Ever need to browse a Web site while traveling far from Net access? With a little foresight and [HexCat's](http://www.hexcat.com) \$7 [DeepVacuum](http://www.hexcat.com) (GOOD 1/2; www.hexcat.com), you can. [DeepVacuum](http://www.hexcat.com) lets you download entire sites. Before you leave, you simply enter a site's URL, customize [DeepVacuum's](http://www.hexcat.com) settings to determine how "deep" into the site it should search, and then click on the Start Download button. You'll have the site on your drive, accessible no matter how far you are from a phone line or a hotspot.

If you travel a lot, sometimes you need to keep yourself occupied on the plane or in your hotel room (and you can watch only so many DVDs). The solution? What travelers have been doing for centuries: playing cards. [Semicolon Software's](http://www.semicolon.com) \$25 [Solitaire Till Dawn X](http://www.semicolon.com) (VERY GOOD 1/2; www.semicolon.com) provides 85 different kinds of Solitaire, as well as some of the best game play of any computer card game I've seen. [Scenario Software's](http://www.scenario.com) \$30 [iPoker](http://www.scenario.com) (VERY GOOD; www.scenario.com) offers more than 100 variations of poker, complete with animated opponents. An Analyze Hand feature helps you learn the game—perfect for "business" trips to Vegas.—DAN FRAKES

RELATED ARTICLE: What's in Your Carry-on?

Glenn Fleishman: I used to hit ten or twelve conferences a year, logging tens of thousands of air miles and thousands of car miles. Then I had a baby, so those days are (fortunately) over. Since July 2003, I've been to two or three conferences and have flown maybe 8,000 miles. But I still carry stuff around: I work in Wi-Fi hotspots and "third places" (away from home and office) several days a month for an hour or more a day.

[ILLUSTRATION OMITTED]

[ILLUSTRATION OMITTED]

WHAT'S INSIDE:

15-inch PowerBook

Canary Wireless Digital Hotspotter

Canon S1 IS camera

Sony Ericsson T616 phone (with Cingular 9600bps GSM service)

iPod

Targus CoolPad (to keep lap from scorching)

PC Guardian ComboLock (see "Lock but Verify")

Cables (Ethernet, RJ-11)

RELATED ARTICLE: What's in Your Carry-On?

Dori Smith: I travel about three days a month; I have about 40,000 frequent-flyer miles (I just redeemed a bunch for trips to Hawaii and Florida). I have two travel kits: the light bag and the heavy bag. The light bag goes everywhere (as you might guess), while the heavy bag comes along only on longer trips or trips where I'm going to need more hard-core tech gear.

WHAT'S IN THE LIGHT BAG:

15-inch PowerBook (and power brick)

Sony Ericsson T610 phone (and USB charger)

iPod (40GB)

Green-beam laser pointer

SendStation PocketDock

Griffin PowerPod

iSight

Jabra BT200 headset and power brick

Targus Ultra Mini Retractable Optical Mouse

Targus USB Retractable Notebook Light

Macally 128MB flash drive

Keyspan 4-port USB minihub

AirPort Express

2 Dimple Gel wrist rests (See find.macworld.com/0335.)

Disegear Discus 22-disc carrier

Cables (FireWire, Ethernet, and two extension power cords)

Adapters (CompactFlash PC Card, iPod cassette, 3-to-1 AC [with surge protector], DVI-to-VGA dongle)

[ILLUSTRATION OMITTED]

WHAT'S IN THE HEAVY BAG:

All of the light bag's contents

Citizen PN50 printer (and cables and power brick)

Garmin GPS

Tungsten T PalmPilot (with cradle)

Canon Powershot S300 Digital Elph camera (and charger)

Griffin iTalk

RJ-11 cable

S-Video-to-composite adapter

RELATED ARTICLE: Laptop Cases for the True Road Warrior

Everyone needs a laptop bag, but some people need a laptop case, the kind that protects not only against scuffs and scratches, but also against bumps, bruises, dents, and drops. For these users, a heavy-duty enclosure is in order. These three packs will protect your precious PowerBook or iBook throughout the roughest of trips.

[ILLUSTRATION OMITTED]

Ballistic Briefcase At first glance, passers-by might think you're carrying national security secrets in Matias's slick and stylish Laptop Armor (\$ 150 to \$180; find.macworld.com/0326). Only you need know it's just your precious PowerBook. The Laptop Armor has a rigid aluminum outer shell and padded inserts that fit any laptop; the company claims that the case can help your laptop survive a 10-foot drop onto concrete, so it should have no problem with everyday abuse. Interior pockets hold a power adapter, a PDA, a mobile phone, and a few files, and a padded shoulder strap gives your hand a rest. The sturdy latches are lockable for additional security. The Laptop Armor is available in aluminum, black, and white. (Secret-agent handcuffs not included.)

[ILLUSTRATION OMITTED]

Armor Plating For people who need the ultimate in crushproof protection and who don't care about pockets for PDAs and pens, RadTech's MacTruck (\$ 200 to \$230; find.macworld.com/0328) is made of thick aluminum-alloy plates that won't bend, let alone break. In fact, the MacTruck isn't so much a case as an exoskeleton: You leave your PowerBook in the MacTruck during use—it gives you full access to all ports, its air channels allow for cooling, and thick pads keep your laptop safe and stable. RadTech claims that the MacTruck is sturdy enough to protect your PowerBook from being run over by a truck—hence the case's name. However, this heavy-duty protection is also just plain heavy—the case alone weighs between four and six pounds, depending on the size.

[ILLUSTRATION OMITTED]

Bike-Safe Backpack If you'd rather wear your laptop on your back, Axio's Urban (\$ 150; find.macworld.com/0329) could be the bag for you. It features a rigid polycarbonate outer shell and lots of padding—you never want to take a spill off your bike or motorcycle, but in case you do, the Urban is like a helmet for your other brain. Interior compartments hold PDAs, an iPod, and other gadgets, and an optional Tek-Pack attaches to the outside of the Urban to accessibly store smaller items or a hydration pack. The Urban is available in titanium silver, metallic gray, and metallic olive.—DAN FRAKES

Contributing Editor CHRISTOPHER BREEN is also the editor in chief of Playlistmag.com. Contributing Editor ADAM C. ENGST is also the publisher of TidBits. GLENN FLEISHMAN wrote *Take Control of Your AirPort Network* (Peachpit Press, 2005). Senior Writer DAN FRAKES is also the reviews editor at Playlistmag.com. JOE KISSELL wrote *Take Control of Mac OS X Backups* (Tidbits Electronic Publishing, 2005). DORI SMITH is a coauthor of *JavaScript for the World Wide Web: Visual QuickStart Guide*, fifth edition (Peachpit Press, 2004). (# = Macworld reader.)

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HEADLINE: Maxed out? Industry leaders clash over charges that overbuilding is foiling the convention center market; Convention Centers; Industry Overview

BYLINE: Lynch, Brendan M.

BODY:

This winter, a wave of news stories on municipal convention center spending and industry demand swept the pages of daily papers and magazines across the country, driven by a scathing study released by the Brookings Institution, titled "Space Available: The Realities of Convention Centers as Economic Development Strategy."

The 32-page report, written by Heywood Sanders, a professor with the Department of Public Administration at the University of Texas at San Antonio, presents the convention marketplace as being stuck in an era of decline, laden with an ever-growing "glut" of new convention center space that will not bring significant new business to any given city.

Nonetheless, Sanders argues, municipalities across the country are overspending public funds on new centers and, worse, building attached hotels and offering deep discounts to attract a steadily shrinking pool of attendees. In fact, some cities, desperate to live up to pie-in-the-sky attendance expectations, are giving their multimillion-dollar convention center space away for free.

"This analysis should give local leaders pause as they consider calls for ever more public investment into the convention business," Sanders writes.

But in the wake of the Brookings report, institutions and individuals in the convention industry are howling over the methodology Sanders used in reaching his conclusions. They even question the honesty and motives of Sanders himself, who has earned notoriety as the naysayer-in-chief of the meetings and conventions trade.

"The Brookings Institution report was very disappointing and troubling because much of the analysis was faulty, incomplete and based on erroneous assumptions," says J. Stephen Perry, president and CEO of the New Orleans Metropolitan Convention and Visitors Bureau. "The analysis was theoretically unsound, and the methodology was suspect. It was far from an objective report and reflects unfavorably on Brookings' usual high standards."

Steven Hacker, CAE, president of the Dallas-based International Association for Exhibition Management, calls the report "an assault on academic integrity. It's not worth the ink it's printed with. It's the equivalent of standing in a crowded theater and shouting 'fire!' It's a way of saying these buildings are somehow corrupt."

Clearly, the meetings industry's rebuttal to Sanders and his Brookings report is intense and at times quite personal. A nerve has been hit. But can Sanders back up his theories?

Center dissenter

Sanders conducted his study by first examining attendance and occupancy data from convention centers and nearby hotels in several cities, using numbers from convention and visitor bureaus or the centers themselves, and then making comparisons with consultants' earlier forecasts. Time after time, Sanders found, the city-financed consultants' projections

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were fantastically rosy. "The promise that is always laid out is high attendance, thousands of jobs, millions in economic impact and huge returns on these public investments," he says. "Those results, certainly in this market environment, just haven't happened. What has happened, however, are calls for more spending and more space and a massive publicly owned hotel next door to the center. Those keep happening."

Even some of the most dominant cities in the convention business have seen declines, says Sanders, who cites significant attendance slippage at several centers. Among them:

- * Atlanta's Georgia World Congress Center, where attendance in fiscal year 2004 was less than half of that in fiscal 1997, despite a 2002 expansion;

- * New Orleans' Morial Convention Center, which posted a 41 percent attendance decline from 1999 to 2003, despite a 1999 expansion;

- * Chicago's McCormick Place, which saw a 24 percent drop in attendance between 2000 and 2003, and with a massive new building due to open in 2008; and

- * New York City's Javits Center, which is down 32 percent in attendees since 1997 and has plans to expand the facility, build a hotel and an adjacent stadium.

Sanders says even convention industry powerhouse Las Vegas is not immune to this gloomy trend. In 1999, the average event at the Las Vegas Convention Center saw 26,154 attendees, but that head count dropped to 16,369 in 2003, despite a huge expansion the year before.

Sanders also examines so-called regional centers and finds plummeting business at the major publicly owned facilities in Atlantic City, Baltimore, Charlotte (N.C.), Cincinnati, Dallas, Denver, Houston, Indianapolis, Phoenix, San Jose (Calif.) and Washington, D.C.

The report concludes, "The bottom line: With events and attendance sagging in even the hottest destination spots, few centers are even able to cover basic operating costs—and local economic impacts have fallen far short of expectations."

The numbers game

It sure sounds grim. But wait a minute, say convention industry advocates, Professor Sanders' facts do not paint the complete picture.

Critics of the Brookings report do not take issue with the disappointing numbers on convention center attendance, nor do they argue with the fact that in numerous instances consultants were off base in their optimistic, city-funded reports encouraging center expansion and construction. Rather, complaints center on the fact that Sanders looks primarily at numbers generated at convention centers from the late 1990s through 2003.

"He takes a window of 1999 to 2003 and suggests that the decline in attendance and participation is indicative of an industry in decline, which is completely absurd," says IAEM's Hacker. "Anyone with even a passing acquaintance with travel will know that the reasons for the decline have everything to do with the economics of that period and everything to do with September 11 exacerbating that. The Travel Industry Association published data in August 2001, a month before 9/11, that indicated 77 percent of U.S. businesses had curtailed all but essential travel as a direct response to the economic recession taking place. A month later, the bottom fell out."

Industry boosters say many of the optimistic city projections Sanders cites were made prior to the recession, the dotcom bust, 9/11, the anthrax attacks, SARS, the wars in Afghanistan and Iraq, terror alerts and security hassles, so they can't be faulted for their enthusiasm.

"If you look at where the industry was going back in 1998 or 1999, we were showing double-digit growth in attendance, and the cost of financing was at an all-time low," says Carey Rountree, executive vice president of sales and marketing with the Atlanta Convention & Visitors Bureau. "So it made a lot of sense to expand our industry as it was growing. Then it went into decline and, let's face it, corporate travel is what fuels trade shows, so it was a matter of a perfect storm that hit our industry."

Besides, whisper some, it is well understood in the industry that consultants often cook numbers a little to help generate support for a convention center or headquarters hotel project. "They fall short of these expectations because they're set too high," says Joe McGrath, president and CEO of the Greater Pittsburgh Convention and Visitors Bureau.

"And the expectations are set too high because you can get the project done. It all depends on whose yardstick is being used. Some of those yardsticks are faulty."

A rebuttal-style white paper recently produced by the Chicago-based Center for Exhibition Industry Research faults Sanders' "one-sided" criticism of consultants: "Cities engage consulting firms to study situations and identify possible opportunities to help guide the decision-making process," the CEIR paper notes. "These firms submit reports and findings that support their conclusions and recommendations that are stated as opinions. Judgment of a decision to move forward on a project is made by the marketplace—first by the voters in the case of a public referendum, and ultimately by the bond-rating agencies that make financing possible."

A space glut?

While attendance at many individual convention centers fell for the past few years, Heywood Sanders notes, the ever-growing roster of cities building and expanding their centers has flooded the meetings marketplace with cheap exhibit space and has brought about a new era of cutthroat competition between destinations looking for group business.

"Localities have continued a type of arms race with competing cities to host events," the Brookings report states. "Over the past decade alone, public capital spending on convention centers has doubled to \$2.4 billion annually, increasing convention space by over 50 percent since 1990. Nationwide, 44 new or expanded convention centers are now in planning or construction."

It's hard to argue with the fact that a wide range of destinations—from New York City to Spokane, Wash.; from San Juan, Puerto Rico, to Regina, Saskatchewan—are busy building more taxpayer-funded meeting space. Indeed, according to Trade Show Executive magazine, 18 percent of North America's 244 exhibition facilities now are in some phase of redevelopment. By 2009, there will be an added 5,245,448 square feet of exhibit space and 2,314,732 square feet of meeting space in the United States and Canada combined.

"I think that totally misses the point," says Pittsburgh's McGrath. "Whether or not there's an oversupply of convention space, if you're a destination looking to be in this game, you need an airport, hotels and a competitive, viable center."

IAEM's own white paper rebuttal, issued within a few weeks of the Brookings Report, takes issue with several points raised by Sanders, including the notion that a convention center "building frenzy" has led to an overabundance of exhibit space. "The once-again rising demand for meeting and exhibit space, both now and in the future, suggests that a glut of convention space does not exist," the IAEM document says. "For the years 2000-2003 there was a temporary imbalance between facility supply and event demand. The pace of supply expansion has substantially diminished since 2000, while the demand for space is again accelerating."

Yet, Sanders argues, cities with centers still must compete in a marketplace where supply so outpaces demand that destinations are forced into making dramatic deals to attract group business. In the end, giveaways and incentives to lure groups diminish the economic gains the convention center was supposed to bring about.

"It should be clear, especially to meeting planners, that we live in a world in which the stock of available convention center space has massively increased," says Sanders. "And that overbuilding has occasioned a remarkable number of deals. For instance, the American Association of Librarians didn't like Orlando because they were spread out over a great distance. The librarians sought other venues for 2010, when they were supposed to visit Orlando again. They received a promise of discounts from the lavits Center in New York, a promise that Philly would pay the \$175,000 penalty due to Orlando, and Dallas said it would both pay the Orlando penalty and give a discount. That's where we're at right now."

But CEIR sees it differently. The organization's white paper states: "Competition for convention business is keen because of the positive economic impact to a city to host a convention. Convention centers in the United States were built as 'loss leaders' in that they were publically funded and not expected to cover costs, much less generate an operating profit. They are not commercial shopping centers or office buildings."

Shrinking events

Besides looking at attendance numbers for various centers and measuring the ever-expanding supply of convention center space overall, the Brookings report also examines participation at events, using industry publication Tradeshow Week's annual listing of the 200 biggest conventions and trade shows as a basis. The list changes from year to year, depending on which shows are a given year's most successful.

With this measuring tool, Heywood Sanders notes that in 1992, the 200 top events used 50.4 million square feet of exhibition space and drew a total attendance of 3.9 million people. Over the next several years, these numbers climbed until, in 1996, the industry peaked with a total of 5.1 million in total attendance, after which attendance dropped modestly from 1997 through 1999, until it climbed back up to 4.8 million attendees in 2000.

As Sanders writes in his report: "Something had begun to change in the convention and trade show industry such that—well before Sept. 11—the largest and most successful events in the business were not yielding more attendees."

But then came 2001, the year of recession and the 9/11 attacks, which shook the travel, hospitality and meetings industries worse than any other economic sector.

The Tradeshow Week survey reflected these woes, reporting "the steepest declines in the directory's history." In that fateful year, the top 200 events' use of exhibition space shrank by 1.3 percent, while attendance at these shows fell by 4.5 percent from 2000. The slump continued in 2002, when the top 200 spanned 64.65 million square feet and drew 4.2 million attendees; in 2003 the top 200 took up 61.9 million square feet and brought in 4.1 million attendees.

The Brookings report concludes, "The data from the Tradeshow Week 200 illustrate how, by the end of the 1990s, convention and trade show growth began to shift into a decline."

But do these statistics prove the case? Sanders' many critics argue his methodology is faulty, and his use of the Tradeshow Week 200 gives an incomplete view of the overall industry.

"When you skim the top based on size alone, you're dealing with dynamics that aren't representative," says IAEM's Hacker. "A trade show is simply reflective of the size and health of the industry it represents. But the Tradeshow Week 200 is representative of size alone—not a show's longevity, stability or the relationships built at these events."

As Nancy Murphy, vice president of sales with the Las Vegas Convention and Visitors Authority, notes in disputing Sanders' metric, "We do 26,000 meetings a year in Vegas. Sure, the big ones are visible when they're here. But the majority are 500 people or less, housed at hotels."

CEIR concurs in claiming the Brookings report totally fails to account for the majority of events in the industry: "Only 38 percent of the 11,094 exhibitions produced in the United States are held in convention centers, while some 41 percent are held in hotels. Hotels provide a favorable environment for launching new events that are typically less than 10,000 square feet. The historical growth path has been for events to grow and prosper in the hotel environment until they are large enough to move to an exhibition center. Thus, the hotel and conference center environment become an incubator for convention centers."

Ready to rebound?

Perhaps the most controversial aspect of Professor Sanders' report is his assertion that the meetings and events industry is in a state of permanent decline, one that began prior to the recession and terrorist attacks of 2001, and one that will continue into the foreseeable future. "Simply put, the overall convention marketplace has shifted dramatically, in a manner that suggests that a recovery or a turnaround is unlikely to yield much increased business for any given community," he says in the study.

Critics scorn this notion as negatively biased. In fact, they say, a spate of anecdotal evidence and some new industry surveys suggest the marketplace could be in the midst of a turnaround.

"We had 14 different meetings that set attendance records here in 2004," says Pat Moscaritolo, president and CEO of the Greater Boston Convention & Visitors Bureau. "If I were talking to Professor Sanders, I would tell him to look at what happened in Boston in 2004. There was a big turnaround in terms of conventions and meetings, like the American Transplant Congress—they had 4,665 attendees [last year], when their previous high was 4,019 in 2002. The firefighters hit 3,700 here in August, when their previous high had been 3,200 attending in Las Vegas in 2002. Look at 2004. I believe the curve is going in the right direction."

"In 2004, we had the largest growth in demand and revenue and the second largest for future bookings and room night bookings in our convention sales department," says Joe McGrath of the Greater Pittsburgh CVB. "It does hint that things are turning around."

According to "FutureWatch 2005," an annual report by Meeting Professionals International and American Express, the meetings industry will "experience solid increases in spending, international travel, employment and training budgets."

Overall, "FutureWatch 2005" predicts a 5 percent budget increase for 2005, building on a 3 percent increase in 2004. For suppliers to the meetings industry, overall revenues are projected to increase 13 percent, on top of a 10 percent jump in 2004.

In addition, the Travel Industry Association's annual estimate of business and convention travel—which had shown a decline from 164.3 million trips in 1999 to 138.2 million in 2003—rose in 2004 to 143.7 million trips and looked forward to a rise to 148.9 million in 2005.

"The anecdotal evidence we see is very encouraging" Hacker says. "Everything from the Association of Critical Care Nurses to the Consumer Electronics Show is setting attendance records; 2004 seems to be the base year of the turnaround, and the numbers seem to be inching up."

Despite such hopeful signs, Sanders sticks to his guns in concluding that conventions are in permanent decline and cities should get out of the business of hosting them so graciously. "What people don't often understand is that percent changes are based on a base," he says. "If you have a 14 percent drop from one year to the next, then a 14 percent increase, you're not back where you used to be."

"I would expect that travel generally will begin to turn back up," Sanders continues. "The question is, what's the character of the upturn generally for the convention business and for any given city with more space coming on the market? This is not a product of what happened in 2001 or 9/11. Those things did occur, but their impact on attendance at convention centers, in terms of the scale of loss, are far more pervasive. New York, Chicago, Las Vegas, Orlando and even Wichita have seen a far more dramatic drop [in meetings business] than the downturn in airline passenger volume or hotel occupancy. We haven't seen air travel drop 20 or 30 or 40 percent, but we've seen that in the performance of these centers."

But Sanders' legions of industry critics insist his conclusions don't hold water. Indeed, some feel his report is nothing less than sabotage.

"We felt that it was a blow to the industry in terms of the potential recovery that we're seeing," says Jim Caldwell, vice president of sales and marketing with D.K. Shifflet & Associates. "It cast a totally negative sentiment toward the industry and where it is going. I think he went too far in giving people the idea that the convention business was down the drain. We don't see it that way."

"I call him 'Doctor No,'" says Hacker of IAEM. "He is the only consistent voice opposing the construction and expansion of convention centers in America. I defy anyone to find a credible competitor to Heywood Sanders. Given that, and given the fact that his own financial self-interest is enhanced whenever an opponent of expansion picks up his report. I don't know why anyone would float such a bizarre set of theories except to line their own pockets."

Heywood Sanders says in response, "All I do is deal with numbers and substance. There's no personal attack in that. Everything I do is as accurate as possible. I share my sources. There aren't any secrets, and people are welcome to question it. How many people were supposed to turn up at the new center, and how many turned up? [Anyone] can look at those numbers and see what happened. I can look at numbers in Baltimore and see the declines in attendance, that its operating loss has doubled, and we see that in dozens of places."

Sanders adds, "Am I telling people in the industry things they don't want to hear or disagreeing with those numbers they've been putting out for years? Sure. My interest is academic. There's no great money to be made from telling cities to be careful about this."

RELATED ARTICLE: The urge to burgeon.

With the supposed glut of convention center space in the United States and, according to the recent Brookings Institution report, a convention industry in eclipse, why would any city leader propose building or expanding a convention facility?

According to Heywood Sanders, a professor at the University of Texas at San Antonio and author of the controversial report, the desire by cities to "renovate, revitalize and renew" their ailing downtown districts leads them to the mistaken belief that convention centers can become the catalysts for urban renewal.

In response, the Dallas-based International Association for Exhibition Management, while noting that "convention centers by themselves cannot 'revitalize or redeem'" a city's downtown, says convention facilities "can play a vital role in efforts to revitalize a downtown core. [Sanders'] contention that cities would be well-advised to forego further

investment in urban redevelopment projects such as convention centers and entertainment facilities is, at the very least, truly disturbing." * B.M.L.

RELATED ARTICLE: The long road back.

"We've seen some big increases in attendance in 2004," says Carey Rountree, executive vice president of sales and marketing with the Atlanta Convention & Visitors Bureau, in reference to business at his city's Congress Center. "It's a matter of the economy catching up. As we built the expansion, we were at an all-time high of occupancy, over 80 percent, and in 2004 we got back up to same occupied square footage as we were at our peak. And we're seeing some activity in convention attendance in Atlanta, beyond just the Congress Center. We peaked in 1999 with more than 3.6 million, declined to 2.8 million in 2003 and were at 3.1 million in 2004." * B.M.L.

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Men's Fitness

May 1, 2005

SECTION: No. 4, Vol. 21; Pg. 64; ISSN: 0893-4460

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LENGTH: 508 words

HEADLINE: The best places to party this summer: planning your annual road trip with the guys? We've narrowed down your choices with our official list of the "Top 5 Party Destinations in North America"; rewards

BODY:

1 PARTY COVE (LAKE OF THE OZARKS, MO)

NUDITY: More skin than the entire Girls Gone Wild series, a Paris sex tape, and Mardi Gras combined. Don't believe us? Just Google "Party Cove."

THE SCENE: Greek kegger meets Roman orgy. Hundreds of boats crowd the lake to form a 24-hour debauchery-fest that literally never stops.

MUST PACK: A value-pack of condoms. Trust us.

COST: \$(out of a possible four). You'll need a boat to join the party. Rentals will set you back a few hundred bucks.

2 SIN CITY (LAS VEGAS, NV)

NUDITY: Skip the casino shows and check out the stripping scene. The Palomino is divey in all the right ways—and it's one of the few clubs that mixes nudity and booze.

THE SCENE: All-night ragers are the norm—especially this year, which marks the city's 100th anniversary. Celebratory dust-ups are scheduled for May 15 (the day the town officially opened for business) and July 4.

MUST PACK: A suitcase full of Benjamins, especially if you don't have a rabbit's foot.

COST: \$\$\$\$. You can never have too much money in Vegas. Unless, of course, you've been practicing your blackjack game.

3 SOUTH BEACH (MIAMI, FL)

NUDITY: It's common for sexy sunbathers to lose their tops on these European-style beaches. And over at Club Madonna, three simultaneous showgirl acts on three stages make for three times the fun.

THE SCENE: Although things don't heat up till after 11 p.m., a bevy of celeb-heavy hot spots, like Mansion, Prive, and B.E.D., will have you partying hard until the wee hours.

MUST PACK: A pair of Kenneth Coles. These ubertrendy clubs are strictly "dress to impress," so leave your cross-trainers at home.

COST: \$\$\$. In a single hour, you could drop \$50 on valet parking, cover charges, and a martini.

4 CABO WABO (CABO SAN LUCAS, MEXICO)

NUDITY: One of the sandy spots here is referred to as "Divorce Beach," due to the number of topless, home-wrecking sun worshippers available for the ogling.

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THE SCENE: If you make it to bed before sunrise, you're a better man than most. Until 3 a.m., check out the two-story dance palace Squid Roe, which is home to plenty of grinding, sweaty, drunken moves—and that's just while ordering a body shot.

MUST PACK: A tequila-ready shot glass—to enjoy the local liquor.

COST: \$. You can get a decent room for \$60 a night; days at the beach are free.

5 THE WINDY CITY (CHICAGO, IL)

NUDITY: Virtually nonexistent. But when winter finally ends, the city's women wear as little as possible and flaunt it all along Lake Michigan's 29 miles of beaches.

THE SCENE: Plenty of great bars, with a select few on Rush and Division streets (lots of tourists) and in Lincoln Park (mostly locals) open until 5 a.m.

MUST PACK: A White Sox or Cubs hat. Choose a team and prepare to defend it to the death. Sosa or no Sosa, Chitown is a baseball-mad town.

COST: \$\$\$. As in most big cities, you can either spend like Trump or drop only chump change. Book an inexpensive hotel; you won't be sleeping much anyway.

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Mix

May 1, 2005

SECTION: LIVE MIX; Pg. 96 ISSN: 0164-9957

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HEADLINE: LOUD, CLEAN ROCK RETURNS TO THE STAGE

BYLINE: By Sarah Benzuly

BODY:

Only Mötley Crüe could pull something off like this for more than two hours without a support act and playing just about every night: deafening pyrotechnic explosions, the identifiable first guitar riffs, more pyros and/or a slew of flame pots, chorus of song, stripper-looking trapeze artist dangling from a rope while gyrating in sexual positions, more pyros, bassist/background vocalist Nikki Sixx proclaiming that "Mötley Crüe is f***ing back," dwarfs and odd circus freaks harassing bandmembers onstage, end of song. Welcome to the Mötley Crüe arena rock show extravaganza - and man is it wonderful!

It's hard to imagine that a band who hasn't played live together since 1988 [drummer Tommy Lee has been working on side projects - on both sides of the camera] could get back on the road for a hefty round of sold-out arena dates, they haven't killed each other (yet), don't have an opening band until the summer festival leg and perform for a very appreciative, if not overzealous, audience.

While pulling out all the stops for their top hits, including "Girls, Girls, Girls" (for which the Crüe, minus guitarist Mick Mars, rides out on miked - yes, *miked* with Shure MX184 lavs - Harleys for the opening riff), "Dr. Feelgood," "Home Sweet Home" (complete with lighted Bics in the air), "Kickstart My Heart" and "Shout at the Devil," the band also dragged out older tunes ("Too Fast for Love," "Red Hot"), ending the show with covers of The Beatles' "Helter Skelter" and the Sex Pistols' "Anarchy in the UK" - all in classic Crüe decadence. *Mix* caught up with the Crüe and crew on their Red White & Crüe...Better Live Than Dead tour (out in support of their February 1 release, *Red, White and Crüe*, a 37-track, double-disc retrospective) in late March at the Oakland Arena (Oakland, Calif.) - and we were in for a wild ride.

HE'S THE ONE THEY CALL DR. SOUND GOOD

The last time *Mix* spoke with front-of-house engineer Dave Natale, he was mixing for Lenny Kravitz's 2002 tour. Since then, he's been on the road with Liza Minnelli, Fleetwood Mac and Lionel Richie's UK tour - polar opposites of the Crüe's circus. "Although the type of music is different," Natale says, "my approach is basically the same. It is just louder. I do use more limiters on this than I used before." Natale puts dbx 903 compressor/limiters on the bass DI, bass mic (Sennheiser 409), guitar left/right and dry Theremin and Vince Neil's vocal mic (a Shure Beta 58).

Just as the show itself is "big" in its theatrics, that magnitude is also shared in the audio gear: Both front-of-house and monitor worlds are employing *two* consoles because drummer Tommy Lee plays three kits, maxing out the number of inputs offered in just one board. "I am hopelessly caught up in the analog world," Natale says. "As always, I'm using two Yamaha PM4000s, each with 40 mono and 12 stereo channels. I will continue to use these consoles until they completely disintegrate. Anyone that knows me knows that. As far as consoles go, I avoid any 'smart' consoles: ones that have a microprocessor in it. I am leery about using a console that can do whatever it wants, anytime that it wants without me telling it to.

"I am using much of the same outboard gear that I always use," he continues. "I have six Yamaha SPX-990s for reverb, slap, delay and flanging. I change the programs of the SPXs with a Yamaha MPC-1 MIDI program changer. In addition to the dbx 900 rack, I also use four channels of Aphex 612 noise gates on Tommy's kick and three toms. I have

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an Alesis MasterLink hard drive recorder and a Panasonic 3800 DAT."

However, what's not so basic for Natale is how loud the show is, partly due to the "wall of sound" onstage: 16 Marshall cabs (eight stacks) for guitarist Mars (though Natale says that he really only uses 12) and Sixx's eight 8x10s – three or four of which are on. "I mix this band almost exactly as I mix any other band," Natale says. "Only the overall volume changes. We are playing a wide variety of venues on this tour. We play arenas with high ceilings, convention centers with low ceilings and we have played The Joint at the Hard Rock in Vegas. That was interesting to mix this band in that tiny venue. The band has exceptional stage volume: It is a challenge to get over Mick Mars' massive guitar sound, as well as the monitor volume that [monitor engineer] Mike Adams and the band generate."

An all-Clair Bros./Showco tour, the Crüe is heard through a Clair Bros. i4 system: 40 i4s, 36 i4Bs, 14 S4 subs and eight P2s for frontfill. Amps are Crest 10004s and QSC 9s on the i4s and i4Bs, as well as Carver 2.0s on the S4 sub lows and P2s. "I EQ the system every day with a Sheffield Labs direct-to-disc recording called *James Newton-Howard and Friends* that I have been using for the past 20 years," the engineer says. "In my opinion, it has a fabulous drum sound and it is good music." Natale uses about eight minutes of that CD to EQ, then Kirk "Eek" Shreiner (P.A. system tech and crew chief) uses a Lake wireless system processor to fine-tune specific areas and touch up the EQ. "Kirk also specifies the size and shape of the arrays every day. I trust him implicitly. We have worked together on many tours."

Sixx was at a show that had a line array system and really liked the way it sounded. "The band had a few companies in mind," Shreiner says, "but Nikki asked Dave [Natale] which company he liked and because of [Natale's] long affiliation and familiarity with [Clair Bros./Showco], Dave suggested that company. The band also liked the fact that Clair Bros./Showco has offices worldwide."

"Basically, the P.A. hangs in approximately the same place, relative to the stage, every day," he continues. "I just know from hanging this P.A. for so long where it is going to cover. The biggest difference – from venue to venue – is the height. We just fly as much as we can without blocking sight lines. If it is a low building [such as Las Vegas' The Joint], generally there are not as many seats and so a scaled-down version of the P.A. works out well. Dave and I have been working together for a long time and he trusts my opinion, which is nice!"

Knowing that the P.A. is set and ready to go is necessary for Natale, who also has to contend with the array of microphones used onstage, including miking three drum kits – two of which are hung 25 feet above the stage that Lee "flies" between and plays during his 10-minute drum solo – that require 33 inputs. For the flown stage-right kit (which is basically one 55-gallon drum and two half-barrels, as in beer), Natale uses a Beyer M88 (one 55-gallon drum), AKG 414s (overheads) and Sennheiser 409s (kegs). For the other flown kit (which is all metal), Natale uses line transformers for the D-Drum and E-mu modules and AKG 460s for overheads. The stage kit is miked with Beyer M88 and Shure SM91 (kick), SM57 (snare top and bottom), AKG 460s (hi-hats, cowbell and ride), Beyer Opus 87 (toms) and AKG 414s (overheads).

KICKSTART THE MONITORS

Showco monitor mixer Adams (who has worked for rockers John Mayer, Guns 'N Roses, Limp Bizkit, Ted Nugent and KISS, among others) is also working two boards: Midas 3000s using 80 inputs and 24 outputs. Onstage, Adams ensures that the stage volume isn't overwhelming for the band, especially with a massive amount of speakers and amps. For example, just lining the edge and sides of the stage are 30 Showco Prism SRM wedges. "In addition to their ears [Shure PSM700 and Sennheiser EW300IEM in-car monitoring units], each bandmember has stereo wedge mixes," Adams says. "The deck splits left/right all the way across downstage, so there's always a sweet stereo spot for them to go to. The wedges live under the deck and project through grilles. Tommy's drumfill is stereo wedges/mono subs [three Showco Prism subs, six Showco B1 subs and four Showco SRM wedges] and the sidefills [eight Showco Prism Blue cabs that fly and eight Showco Prism subs that are decked] are in stereo." Amps are Crown 3600 X12 on the SRM wedges and Prism Blues and Crown 3200 on the Prism and six B1 subs.

"I don't have a problem with the stage volume," Adams says. "It's loud, make no mistake. I have worked with Dave to not interfere with his FOH mix as much as possible. This includes keeping things sonically neat and tidy up here. The highpass filter is your best friend in this circumstance."

Other outboard gear that Adams relies on includes two Eventide H3000 Harmonizers, two Yamaha SPX-990 digital effects units, four dbx 160A compressor/limiters, 12 dbx 903 compressor/limiters, six Drawmer DS320 noise gates and an Avalon AD2044 stereo compressor/limiter. With all of this gear in his arsenal, Adams chooses to stay as much out of

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the way of the band's sound as possible. "They do it all," he contends. "I just turn it up or down. That's my job. But I'm not alone out here. My 'dog' is Jon Edmonds, a spectacular systems engineer who is basically a 'second' mixer out here. Joe Manges is our other little fighter on deck and is an i4 P.A. hanging mofo. Kirk 'Eek' Shriener is one of the finest crew chiefs in the business. I can't say enough about the sound team out here."

And good thing, too, as the tour heads off to the UK and Europe through mid-June. In August and September, the band will play 40-plus North American amphitheatres before heading to Australia, New Zealand and Japan in November and December.

Sarah Benzuly is Mix's managing editor.

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Money

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SECTION: FEATURES/THE MONEY POKER CHALLENGE; Pg. 106**LENGTH:** 3601 words**HEADLINE:** The Great Investment Guru Poker Showdown;

Four brilliant money managers, two top gamblers, a table in Las Vegas and a proposition: The laws of smart poker and savvy investing are one and the same. Pull up a chair and let's deal you in.

BYLINE: Stephen Gandel**BODY:**

Until Bill Miller did it, nobody ever called 76-year-old Walter Clyde "Puggy" Pearson a giant of the investing world. Pearson's formal education stopped in fifth grade. He's a professional gambler. And his only run-in with the market—after dabbling for a few years he bought tech stocks in 1999—ended badly.

But Pearson, who won the World Series of Poker in 1973, happens to be one of the card game's great philosophers. Among his pearls of wisdom is this: "Ain't only three things to gambling: knowing the 60-40 end of the proposition, money management and knowin' yourself." Miller recently called that statement "all you need to know about investing."

If Pearson's homespun adage hardly seems to measure up to, say, Ben Graham's learned tome *Security Analysis*, consider two things. First, Miller, the only fund manager in history to beat the S&P 500 for 14 years in a row, probably recognizes investment wisdom when he hears it. And second, the similarity between poker and investing has long been Wall Street dogma. Some firms look for card-playing skills when hiring; others use poker to train traders. None other than Peter Lynch, the legendary chief of Fidelity Magellan in the 1980s, has said that poker, of all games, is the most like stock investing.

Having heard so much of this talk over the years, we at MONEY decided to call our poker-obsessed sources' bluff. We invited Miller and three other world-class fund managers—all true believers of the poker-is-investing theory—to show their stuff in a winner-take-all game of Texas Hold 'Em. Played late last year at Harrah's in Las Vegas, the game brought together probably the greatest array of investing talent ever to sit around one poker table. In addition to Miller were fund heavyweights Mario Gabelli, Bill Gross and John Rogers. Their competition: poker pros Johnny Chan, the most recent player to win the World Series of Poker two years in a row, and Jennifer Harman, one of the world's best female poker players and a featured team member on Fulltiltpoker.com. (A death in his family, unfortunately, kept Pearson from playing.) This writer also played, as did Money.com editor Alexander Haris.

Who won? And what did we learn about investing? Ah, well. To find out, just ante up some attention and read on.

1 RULE

Know the 60-40 Rule

Bet only when the odds are good

The first rule of successful gambling, says Pearson, is to not gamble (in the strictest sense of the word) at all. No, he's not condemning all games of chance as hopeless. Instead, he means that you should only bet when the odds are clearly in your favor. Or, as he puts it: "You got to know when you have the best of it. A little bit or a lot. I like a lot."

If your odds are too good, of course, no one will take your bet. So even the best situations afford only a small advantage—at best, by Pearson's reckoning, a 60% chance of winning vs. a 40% chance of losing (thus the name of the rule). You won't win every time. But if you are disciplined enough to wager only on advantageous odds, and you do so repeatedly over the long haul, the chances are very good that you'll come out ahead in the long run.

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How do you know when you have the 60 end of the proposition? In poker, the starting hands that give you the best odds are those with the biggest number of "outs"—cards that, if dealt, will likely make you a winner. The more outs, the more chances you will win. One hand that Texas Hold 'Em players love because it has a lot of outs is "Big Slick," the starting hand of an ace and a king. It's not much on its own—even a pair of twos beats it—but Big Slick morphs into a formidable hand if another ace or king hits the table.

John Rogers argues that good stocks, similarly, have a lot of "outs"—factors that can potentially make a company's shares appreciate. (For more on what Rogers and the other managers like now, see page 112.) A longtime proponent of value investing, Rogers looks for stocks with depressed price-to-earnings ratios or other similar measures of value, as well as companies going through so-called turnarounds, management shake-ups and new product launches. Investors don't expect much from them, so a lot of things can happen to make such companies perform better than expected.

Take Caesars Entertainment, which Rogers bought in late 2001. With investors fearing fewer people would travel to Las Vegas after the Sept. 11 attack, the stock of the casino company had fallen from a high of \$15 to \$8. Meanwhile, the company brought in new management and announced plans to refocus on its more profitable properties. Tourists eventually returned to Las Vegas en masse, and Caesars' earnings rebounded. In July of last year, Caesars accepted an offer to be acquired by Harrah's Entertainment. The deal is likely to net Rogers a 150% return.

"You need the will to make creative calls," says Rogers. After that, it's a matter of "patience and discipline—you need them in both investing and poker."

THE RULES OF TEXAS HOLD 'EM

Each player gets two cards facedown and tries to make the best five-card hand using those ("hole cards") plus any of the five shared cards dealt faceup in the middle of the table. Bets are made after the initial two are dealt, and after the third (the "flop"), fourth (the "turn") and fifth (the "river") shared cards.

TIME AT THE TABLE 0:27

Hole Cards

GABELLI HARMAN ROGERS

* After the deal, all but three players fold. * Harman raises; Gabelli calls (or matches). * Rogers, holding "Big Slick," knows a lot of cards can make him a winner and calls also.

The Flop

* Rogers' thinking pays off when a king appears on the flop. He bets \$50. * Gabelli calls. * Harman folds.

The Turn

* A third king is dealt, making Rogers all but unbeatable. * Gabelli bets \$100. * Rogers quickly raises to \$200. Gabelli calls.

The River

* Nothing changes at the river. Rogers bets \$100. * Gabelli folds. * The dealer pushes \$950 in chips to Rogers.

2 RULE

Manage Your Money

Never bet it all on one hand

In poker there are no sure things. Even the best starting hands can be beaten. "You can have 99.99% the best of it; and that one-hundredth of a percent will still jump up and bust you," says Pearson. "You can't jeopardize all your money on anything." That, in its simplest form, is what Puggy means when he talks about "money management."

In investing, of course, this translates into the bedrock principle of diversification. By spreading your investments over a number of types of investments (bonds as well as stocks), sectors, market caps and geographical areas, you enable your portfolio to better weather the ups and downs of the market over the long run.

There's a flip side to Puggy's notion of money management, however, and it too is applicable to both poker and

investing. Though you shouldn't bet everything on a single hand, it's often wise to increase your bet when your odds look particularly attractive. Too big or too small—it's a fine line to walk, but one that many of the finest poker players walk skillfully.

It's a principle investors should learn to follow. "The market can move for irrational reasons, and you have to be prepared for that," says bond guru Bill Gross, who manages Pimco Total Return, the world's largest bond fund. On the other hand, "you need to make big bets when the odds are in your favor—not big enough to ruin you, but big enough to make a difference."

Gross played both sides of the dilemma with a series of particularly skillful trades last year. Coming into 2004, bond prices had risen 35% during the past five years, yet most investors remained optimistic about them. To Gross, however, the long rally was worrisome, especially in light of the growing federal budget deficit. He decided to diversify. In February, he announced that he had lost confidence even in his own bond fund (which, given its charter, was not able to radically change course itself) and was selling a portion of his personal stake. The call turned out to be prescient. Bond yields rose quickly in April and May, causing prices to dive.

Then, in early June, Gross switched his stance. Too many investors were worrying too much about inflation, he thought, and had rushed out of the bond market. He started aggressively adding long-term bonds—the ones that gyrate most when rates rise—to his fund. "We got the sense that the economy was going to slow, and that despite everything, bonds seemed attractively priced again," says Gross. Again, his contrarian bet paid off. In the second half of 2004, rates retreated and bond prices rose. Gross' Pimco Total Return fund ended 2004 up 7.4%, beating 71% of all other bond funds.

"You have to look for the market's tells," says Gross, using the term for the unintentional gestures that can betray a poker player's intentions. "To me, the giveaway is when fundamentals like inflation change and prices don't."

TIME AT THE TABLE 0:50

Hole Cards

ROGERS HARMAN GROSS GABELLI

* After the deal, four players stay in. * Harman, with a possible flush, bets \$100. * Gross, Gabelli and Rogers match the bet.

The Flop

* Though the flop doesn't help him, Gross bluffs, betting \$100. * It works: Harman and Rogers fold. * Gabelli—despite now having two pairs—merely calls.

The Turn

* Gross' gamble pays off when a second king is dealt at the turn. * Gross bets \$200. * Gabelli calls.

The River

* Nothing changes when the river reveals an eight of diamonds. * Gross bets \$200. * Gabelli folds. * Gross takes a \$1,250 pot.

3 RULE

Know Yourself

And correct for your weaknesses

Generally speaking, poker players can be divided into four types, or personalities, only one of which consistently ends up the big winner. The first are the Calling Stations. These players stay in every hand and call (or match) every bet. Since in poker there are many more bad hands than winning hands, Calling Stations tend to lose big over time. It's like they've got the 60-40 rule backward. Second are the Rocks, who have the discipline to fold on lousy hands and to play only the best hands. But they never bet all that much money. Rocks tend to win but rarely a lot, because the anteing cost of just buying a look at the initial cards whittles away at their occasional and meager winnings.

Then there are the Maniacs. These players stay in a lot of hands and raise often. Maniacs will win more hands than Calling Stations, because their large bets cause other players to fold. But when Maniacs lose—which they often do,

because they play bad hands as well as good ones—they lose big.

Finally, there's the right way to play poker, the way poker is played by successful pros. These players go into pots only with strong hands, and bet a lot when they do. They'll also stay in with a mediocre hand, if they can do so cheaply. Inevitably they still lose some hands on which they bet big. But ultimately the odds work in their favor, and over time they minimize losses and maximize gains.

Bill Miller says those types of personalities exist in the investing world as well. The Calling Stations are the equivalent of what Miller calls "closet indexers," fund managers whose portfolios closely mirror an index but who still charge high fees for active management. As a consequence, they usually underperform the market.

The Rocks are deep value investors. They stick hard by their principles, only buying stocks after prices have fallen and quickly selling when they rise. Deep value funds tend to make money, but they're not stellar performers.

Momentum investors, of course, are the market's Maniacs. When things are going good, momentum investors make a lot of money. But when the hot stocks crash (think Internet shares in early 2000), they record big losses and sometimes never recover.

Miller—like nearly all the best investors—falls into the fourth category. He buys large stakes in the stocks that he thinks have the best chance of outperforming the market, and sticks with them for as long as his initial reasoning remains sound. Take Google. Many market watchers, MONEY included, said Google's initial public offering overvalued the company's shares, at \$85 apiece. It was, after all, a young and unproven company. Miller, on the other hand, saw a company with the ability to beat even Wall Street's rosier estimates. Ignoring skeptics, Miller bought 12% of Google's shares in its IPO, more than any other investor. Seven months later, Google has outperformed expectations and is up 116%. Plus, Miller isn't ready to sell Google yet.

In theory, most of us put ourselves into Miller's style box. In practice, however, we're often ruled by forces within. A Rock is cautious to a fault; a Maniac, dangerously impulsive. The trick, as Pearson's third rule suggests, is to recognize your natural impulses and correct for them. "The first thing a gambler has to do is make friends with himself," he says. "A lot of people go through the world thinking they are someone else."

TIME AT THE TABLE 1:07

Hole Cards

CHAN HARMAN MILLER ROGERS

* Four players stay in after the initial deal. * Miller, figuring that only one hand could be better than his, raises the bet to \$450. * Rogers has that hand. He reraises to \$600. * Miller reraises again, to \$750. * Rogers calls, as do Harman and Chan.

The Flop

* Dealt a third ace, Rogers bets \$300. * Chan and Harman fold. * Miller, realizing that he may face two aces, calls. (Little does he know.)

The Turn

* Nothing changes on the Flop. * Rogers bets \$300 again. * Miller calls.

The River

* The last card gives Rogers a full house; he throws in another \$300. * Miller, with just two pair, calls. * Rogers flips up his aces and pulls in a \$5,400 pot.

4 RULE

Know Your Opponents

And use their nature against them

F. Scott Fitzgerald said, "The test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time and still retain the ability to function." For poker players and investors, maybe we should make it three ideas. Puggy's principles don't exactly contradict one another, but there's sometimes a little friction. ("Money management"

Money, May, 2005

alone requires a balancing act.) And none of them are hard and fast rules. Ultimately, they're most valuable as conceptual touchstones for testing ideas or options as they pop up. Neglect any of them at your risk.

Miller, for one, learned this the hard way. Poor money management proved his downfall two hours into the 3 1/2-hour game. (Gross, by this time, had already gone bust.) With \$1,950 in chips left, Miller went all in with ace-nine. Gabelli, holding ace-jack, called the bet and went on to win. "I figured you'd fold on that one," Miller said as his last chips were swept from the table. "I almost did," responded Gabelli, "but not with an ace."

Gabelli says Puggy's precept misses one big aspect of the game: Not only do you need to know yourself, you also need to know your opponents. If a Rock raises, you know it's time to fold. But if a Maniac raises, and you have a strong hand, there's a good chance you'll take the pot.

A similar notion informs Gabelli's investing. In the market, you can't know the person with whom you're trading. What you can learn to interpret is the behavior of certain companies, which is why he's always focused on a handful of industries, including media and telecom. In 2000, Gabelli bought a substantial stake in Pulitzer shortly after it was spun off as a stand-alone newspaper company. At the time, much of the world saw newspapers as a dying industry, and the stock, which began trading at \$43, soon fell to \$34.

Experience told Gabelli otherwise. He knew that large newspapers were still very profitable and believed they could offset competition from upstart Internet companies by launching their own websites. Gabelli was right. In January, Lee Enterprises announced it was buying Pulitzer for \$1.46 billion, or \$64 a share, giving Gabelli a nearly 100% return.

His wait-and-see approach paid dividends at the poker table as well. One by one, Gabelli picked off the field (or watched as others did it for him) until only he, Rogers and Haris remained. But Gabelli held most of the chips. With few chips left, Rogers went all in, bluffing with a seven and a nine. He lost when two twos dealt in the middle gave Gabelli, with a two in his hand, three of a kind. Haris followed soon after, going all in with a king and a two. Gabelli had an ace and a five. Two more fives hit the table, and the MONEY Poker Challenge was over.

With his \$2,400 prize, Gabelli paid tribute to the aspect of successful poker—and investing—that no amount of strategy, skill or smarts can always beat. Some call it luck. Gabelli sees a higher power. "Dear Father," he wrote in the letter that accompanied the donation of his winnings to a Catholic grade school in the South Bronx. "God provides in strange ways."

TIME AT THE TABLE 1:48

Hole Cards

ROGERS GABELLI CHAN

* All fold but Rogers, Gabelli and Chan. * Chan raises to \$600. * Gabelli and Rogers (who has another Big Slick) match it.

The Flop

* Rogers, dealt a second ace, bets \$600. * Chan, also with two aces, raises to \$1,400. * Gabelli, now with three sixes, thinks Rogers can't have better than two pairs but doesn't want to scare anyone off; he calls.

The Turn

* That's a scary card, even for Gabelli. If Rogers paired a jack on the flop, he could now have three jacks. * All three players check.

The River

* Rogers and Chan pass. * Neither opponent has bet for two rounds, so Gabelli figures he must have the best hand; he bets \$300. * Rogers and Chan call. * Mario takes the \$7,300. "Good hand, Mario," says Chan. "I figured you'd raise me," Gabelli says.

BOX STORY:

...And They Pick Stocks Too

BILL GROSS CHIEF INVESTMENT OFFICER, PIMCO went bust at 1:58

STREET CRED: Widely regarded as the world's top bond investor

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POKER CRED: Former professional blackjack player

INVESTING STYLE: Says the market can be irrational, but he fights the impulse to get sucked in.

POKER STYLE: Likes to bet when others pass: Scaring away marginal hands improves your odds.

WHAT HE LIKES NOW: Says a growing economy and shrinking state deficits make municipal bond prices attractive. He suggests investing in Blackrock Municipal Bond Trust (BBK). It has a 7.03% tax-free yield and invests primarily in top-rated debt. But it uses leverage to boost returns, so it's more risky than traditional tax-free mutual funds.

BILL MILLER MANAGER, LEGG MASON VALUE TRUST went bust at 2:01

STREET CRED: Beat the S&P 500 a record 14 years in a row

POKER CRED: Seldom plays, but has been an avid student of gambling theory for a decade

INVESTING STYLE: Says most fund managers dilute their best ideas by overdiversifying. He buys only 30 or so companies.

POKER STYLE: Fold most hands, he says; but if the odds say you're likely holding a winner, bet big.

WHAT HE LIKES NOW: Perception lags reality with Eastman Kodak (EK). Still seen as a film-era dinosaur, Kodak sold more digital cameras in the U.S. than anyone in 2004. Shares are priced for no growth, but earnings are likely to quicken in 2006, when its small-printer business is set to grow. Plus, "it has mass-distribution capabilities that its rivals don't."

JOHN ROGERS CEO, ARIEL CAPITAL MANAGEMENT went bust at 3:06

STREET CRED: His Ariel Fund returned 21% a year over five years, better than 97% of all stock funds.

POKER CRED: Longtime card buff, signed up to play in the 2005 World Series of Poker

INVESTING STYLE: Looks for turnaround situations because low expectations create a profit opportunity

POKER STYLE: Likes to play "sleeper" hands that tend to improve as more cards are dealt

WHAT HE LIKES NOW: Fund firm Janus Capital Group (JNS), hit by the tech crash and trading scandals, has lagged rivals recently. But he thinks its growth-oriented investing style has it poised for a rebound. Plus, the company has new management, new products and a low P/E. "The time to buy a growth manager is when everyone hates growth stocks."

MARIO GABELLI CEO, GABELLI ASSET MANAGEMENT won at 3:33

STREET CRED: Gabelli's 28-year-old firm manages nearly \$30 billion in assets.

POKER CRED: Played regularly in college; recently tutored by poker coach David Sklansky

INVESTING STYLE: Focus on an industry and you'll be able to tell good strategy from mere bluffing.

POKER STYLE: Knowing the other players, he says, is as important as knowing your cards.

WHAT HE LIKES NOW: Even though Cablevision (CVC) collects more money per subscriber than any other cable company, it gets the lowest valuation in its publicly traded peer group. He says the company will soon be sold for much more than its current market value.

BOX STORY:

FEEDBACK: sgandel@money.com

BOX STORY:

An Unlikely Investing Guru

* 1929: Born Walter Pearson in rural Kentucky * 1940: Leaves school after fifth grade; hustles in pool halls * 1946: Joins Navy for card games * 1962: Moves family to Vegas * 1973: Wins World Series of Poker * 1975: Immortalized in the book Fast Company, where his "three rules" appear * 1996: Buys 38-foot "Roving Gambler" (left) to travel to poker games * 2000: Loses money in tech stocks * 2003: Heralded as investing guru by Bill Miller

"Ain't only three things to gambling: knowing the 60-40 end of a proposition, money management and knowin' yourself."—PUGGY PEARSON

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HEADLINE: Win big: with this scientific training system, you can play the numbers for guaranteed muscle gains in the weight room; TRAINING

BYLINE: Merritt, Greg

BODY:

Here's the second thing you should know about Las Vegas (the first is to avoid 99-cent shrimp specials): Little differences make a big difference over time. Casinos systematically grind down all but the luckiest gamblers with a deceptively slim edge. Although you're playing a game with a 95% payoff, the longer you sit, the greater the chance that the house's 5% will empty your pockets.

The good news is the same odds that apply to slot machines can apply to lat, pec and leg machines, among others, only this time they can work in your favor. By increasing the weight and decreasing the reps most of the time but decreasing the weight and increasing the reps some of the time—and always by barely perceptible increments—you can grow your muscles as methodically as casinos grow their coffers. With our 5% System, you can make small changes pay off big in a relatively short time.

PLAYING THE PERCENTAGES

For most trainees, a strength progression goes something like this: If you can shoulder-press 100 pounds for six reps, during your next workout(s) you struggle to perform seven reps, and once you get seven, in your subsequent workout(s) you try for eight. Using this method, it often takes you more than a dozen workouts to perform double-figure reps, and you may discover you haven't truly boosted your lower-rep strength. The reason should be clear: You've been going for perpetually more reps (endurance) instead of greater weight (strength). The second thing to note about the "more reps, same weight" system is its dreariness—the continuous slogging away in pursuit of one more rep. It leads to stagnation rather than muscle alterations.

The 5% System, devised by MUSCLE & FITNESS science editor Jim Stoppani, PhD, reverses the faulty logic behind "more reps, same weight." This program's emphasis is where it should be: on using greater weight and, equally important, on continuous change. In fact, one of the unique features of the 5% System is that you never use the same poundage in consecutive workouts. For two workouts, the weight increases and the reps decrease, and then for one workout the weight decreases and the reps increase. Think of it as "more weight, less reps" (and, soon enough, "more weight, same reps").

"This program follows a set pattern of progression in the amount of weight lifted," says Stoppani. "Basically, for each of two workouts the amount of weight lifted is increased by about 5% and the number of reps performed is decreased by one. Then, on the third workout, you drop the weight by about 5% from the previous workout and increase the reps by two." The focus on 5% is clear, but the other key percentage is 10, because the program's aim is to increase your strength in a lift by 10% after only six workouts.

The 5% System is best used with basic, compound exercises, such as the bench press (flat, incline or decline as well as dumbbell versions), squat, leg press, shoulder press (barbell or dumbbell), row (barbell or dumbbell), seated row and

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pull-down. It can also be adapted to basic arm exercises, such as the triceps press-down, triceps extension (lying or seated), curl (barbell or dumbbell) and preacher curl. Perform no more than 2-3 exercises per muscle group and rest for 5-7 days between workouts. You may or may not want to use the same rep and weight schedule for the bodypart's secondary exercise(s) as you do for its primary exercise. Your strength varies naturally, so if you miss the rep targets for one workout, don't repeat it. Instead, next time, proceed with the planned 5% change in weight and aim for the targeted number of reps.

HERE'S HOW THE PROGRAM PROGRESSES:

* Workout 1 Pick a weight that allows you to do four sets of six reps (but no more than six) with 2-3 minutes of rest between sets. So, let's say you can shoulder-press 100 pounds for four sets of six reps.

* Workout 2 Increase the weight by 5% and reduce the reps by one per set. You'd lift 105 pounds for four sets of five reps.

* Workout 3 Increase the weight by 5% again (10% more than the original weight) and decrease the reps by one per set. During this session, you'd lift 110 pounds for four sets of four reps.

* Workout 4 After your two "up" workouts, it's time for the "down." Reduce the weight by approximately 5% and increase the reps by two per set. So, in our example, you'd press 105 pounds for four sets of six reps.

* Workout 5 Again, bump up the weight by 5% and reduce reps to a total of four sets of five, lifting 110 pounds.

* Workout 6 Repeat the 5% increase and one-rep decrease, lifting 115 pounds for four sets of four reps.

* Workout 7 The final workout drops the weight by 5% and bumps up the reps by two. This brings you to 110 pounds for four sets of six reps, or 10% more than you lifted just six workouts before.

"The reason it works is due to the two-steps-up/one-step-down progression," Stoppani explains. "Forcing your muscles to adapt to heavier weight during the two steps up causes biochemical and structural changes within the muscle fibers that increase both strength and size. Then, when you step down in weight, you essentially trick the body into sensing that a weight that used to be heavier than what you trained with is now lighter than what you trained with. This combination of muscle adaptations and the change in the relative perception of 'heavy' leads you to a decent boost in strength." That 5% variance each time pays off after just six workouts. Little differences have added up to a big difference, and, unlike the typical ending in Vegas casinos, you keep your change.

RELATED ARTICLE: Pec Percents

THESE SEVEN WORKOUTS SHOW HOW TO INCORPORATE THE 5% SYSTEM INTO YOUR CHEST TRAINING.

EXERCISE	WEIGHT	SETS	REPS
Machine Incline Press	220	4	6
Flat-Bench Dumbbell Press	80	4	6
Machine Incline Press	230	4	5
Flat-Bench Dumbbell Press	85	4	5
Machine Incline Press	240	4	4
Flat-Bench Dumbbell Press	90	4	4
Machine Incline Press	230	4	6
Flat-Bench Dumbbell Press	85	4	6
Machine Incline Press	240	4	5
Flat-Bench Dumbbell Press	90	4	5
Machine Incline Press	250	4	4

Flat-Bench Dumbbell Press 95 4 4

Machine Incline Press 240 4 6

Flat-Bench Dumbbell Press 90 4 6

RELATED ARTICLE: Five for Thighs

THESE SEVEN WORKOUTS SHOW HOW TO INCORPORATE THE 5% SYSTEM INTO YOUR LEG TRAINING.

EXERCISE WEIGHT SETS REPS

Barbell Squat 200 4 6

Leg Press 400 4 6

Barbell Squat 210 4 5

Leg Press 420 4 5

Barbell Squat 220 4 4

Leg Press 440 4 4

Barbell Squat 210 4 6

Leg Press 420 4 6

Barbell Squat 220 4 5

Leg Press 440 4 5

Barbell Squat 230 4 4

Leg Press 460 4 4

Barbell Squat 220 4 6

Leg Press 440 4 6

NOTE: All weights are in pounds.

Greg Merritt is a senior writer at FLEX magazine.

PHOTO BY SARAH A. FRIEDMAN

IAC-CREATE-DATE: April 21, 2005

LOAD-DATE: April 22, 2005

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Copyright 2005 The New York Times Company
The New York TimesMay 1, 2005 Sunday
Late Edition - Final**SECTION:** Section 9; Column 2; Style Desk; Weren't You Famous?; Pg. 1**LENGTH:** 1722 words**HEADLINE:** Reality TV: the humiliation that keeps on giving.**BYLINE:** By DAMIEN CAVE**BODY:**

DON'T let anyone tell you that reality television offers stars only one fleeting, white-hot moment in the spotlight.

Even after being kicked off "Survivor" or evicted from the chic "Real World" digs, you can still pick up \$1,200 for appearing at a Baltimore bar, handing a trophy to a motocross champion in California or being twirled by a menacing lummoX in a professional wrestling match.

It is not without its perils. You could become so sick of shaking hands that you drop out and find yourself adopting a baby monkey, as Tara Gerard from "Paradise Hotel" did. Or, like Eric Nies, the breakout star from "The Real World: New York" in 1992, identified back then as an "aspiring actor," you could be sucker-punched at a paid appearance.

"I came outside, and the girls there were doing their thing, and some guy sneaked in a punch," Mr. Nies said of the blow he took two years ago outside a nightclub in Iowa. After appearing on "The Real World" he went on to release the "Grind Workout" videocassette series, but the assault knocked him out cold. And the \$5,000 fee didn't offer much consolation. "I'll never do another club again," he said.

Depending on one's perspective, life after reality television is either excessively rewarding or deserved punishment for anyone vainglorious enough to pursue fame at any cost. Having entered the public imagination for their ability to seduce, double-cross and perform often gruesome physical feats on national television, alumni of shows like "Survivor," "Joe Millionaire" and "Road Rules" are often unable to slip back into their old hometown routines. And if they were hoping that wading through swamps in a bikini might jump-start a more legitimate Hollywood career, they often find themselves waiting tables instead.

So they wind up in a strange celebrity netherworld. Unable to attain creative respect, they settle for attracting onlookers, commanding fees of \$500 to \$30,000 for appearing at shopping centers, nightclubs, resorts, colleges or corporate conferences: appearances that reflect both a nationwide addiction to fame and the stars' earnest attempts to define themselves within its dicey limbo.

"Part of the genre is based on an audience feeling superior to them," said Alan Raymond, a director of "An American Family," the landmark PBS documentary from the 1970's that propelled a dysfunctional Santa Barbara family to national prominence over 12 episodes. "That's a strange kind of fame. You're not actually being lauded. You're just in the public eye and often in ways that are unflattering."

Toni Ferrari, 30, the volatile blonde from Fox's "Paradise Hotel" and "Love Cruise," said that in her experience, "Hollywood frowns on reality because we're not looked at as real talent." She appeared in the two series, which offered six-figure prizes for competitive coupling, in hopes of furthering an acting career. But since then, she said, even after temporarily disguising herself by dyeing her hair dark brown, she has been laughed out of auditions and asked to leave several improvisational acting classes by fellow students who accused her of being a sellout. "People don't realize that I only did this because I was hoping I'd get another chance," she said.

There is no official count of ex-reality-show contestants, but each television season produces a fresh crop of dozens.

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In Los Angeles they've already become a sizable clique, with Sunset Boulevard hangouts, poker nights and their own talent agencies. Such is their critical mass that television programmers are designing a new entertainment genre that focuses on the alumni.

On May 24 Fox will unveil a 24-hour cable channel, Fox Reality, that is largely dedicated to reality reruns with commentary from ex-participants. MTV, not to be booted off the island it helped build, is working on a documentary with reality's old flames, while its partner VH1 shot a pilot this month for "Reality Rehab," which offers life-coach sessions to rascals like Jonny Fairplay from "Survivor: Pearl Islands."

Ms. Ferrari, who has been called in to provide commentary on Fox Reality for rebroadcasts of "Love Cruise," hopes her updated on-air persona will help rehabilitate her image. "It feels good when I'm recognized, but it's not because I did something well," said Ms. Ferrari, who is now bartending to pay the bills.

Reality stars might be facing an uphill battle when it comes to reinvention. Fans tend to overlook the power of editing, and believe they know reality stars because their personalities are on display. "There's the pretense of a greater relationship between the people on the show and the audience," said Leo Braudy, the author of "The Frenzy of Renown: Fame and Its History" (Oxford, 1986). "They just happened to be tapped by their fairy godmothers and then they're on this show, where they act normal."

Because of this, he said, viewers can easily feel envious and wonder, "Why not me?" and "What makes him so special?"

Those who expect to return to their former lives are kidding themselves, most participants say. Darva Conger, the blond bombshell who won Fox's "Who Wants to Marry a Multimillionaire?" in February 2000, said in an interview last week that she did the show "for a free trip to Vegas" and that she never realized that marrying Rick Rockwell on national television would be so disruptive.

After the show was recorded, she returned to work as an emergency room nurse but was fired in the aftermath of the show's finale when her marriage to Mr. Rockwell was revealed to be a sham. Unable to find another job and stuck with a mortgage, a dependent mother and no pay from Fox, she said she ate through her savings and cried.

"It was devastating," she said. "I'd never been fired. Nursing was my passion, my identity."

So, she said, she decided to play the game. Which meant that when Playboy called later that year during her desperate job search, she answered. Then, in 2002, looking for cash to wed a paramedic, the reality gravy train rolled by again: for \$35,000 she agreed to appear on "Celebrity Boxing II" and take a beating from Olga Korbut, the former Olympian gymnast.

"The notoriety was still there," said Ms. Conger, 39, now five months pregnant and back in school for a degree in nursing anesthesia. "I did one show, and it paid for my wedding."

Ms. Gerard, the dark-haired siren from "Paradise Hotel," also found herself surprised by the money she could earn. She did appearances full time for a year, signing autographs at a Toledo mall, being a host of a radio show in Canada and hanging out at bars.

It eventually burned her out, to a point where Ms. Gerard, a 23-year-old California actress, said she "had not to work." Along with shelving her bikini, she traded her bond with fans for a baby monkey. "I got her when she was three and a half weeks old," she said. "It's just like having a baby."

But the lure of fame and showbiz apparently remained too strong to resist. She stayed in Los Angeles, and a few months ago, she said, she started dipping back into the business, working on modeling shoots for a Japanese firm and appearing in a music video for someone named Jake Coco. She figures that the connections she made in reality television will keep her flush for years, and she may be right.

Though most reality alums use appearances to grab extra cash for a trip or a down payment on a house, a handful seem to have leveraged their notoriety into financial stability. Randy Barry from "The Real World: San Diego" is now a paid spokesman for STA Travel, and Alex Michel, star of "The Bachelor" during its first season, said he would only be interviewed if he was identified as a spokesman for Match.com. (Then he canceled because of "work responsibilities.")

Rachel Robinson, who appeared on MTV's "Road Rules" in 2002, has been doing about 10 appearances a month for the past three years, speaking mostly at colleges about sexual and ethnic diversity. She said that while the pay is good —

\$2,000 to \$3,000 a gig — she and a "Road Rules" co-star, Veronica Portillo, have recently decided to move in another direction. About a month ago they started a T-shirt company called College Dropout.

The designs (with phrases like "switch hitters" and "coochie couture") parlay their image — as the two girls who took part in a threesome during an episode in 2002 — into what they hope will be a successful business.

"We turn down appearances because we have to work," said Ms. Robinson, 22. "To me this T-shirt business is about longevity."

Meanwhile Marc Marcuse, the smart aleck whose balding head was assaulted with an egg on the original "Average Joe" in 2003, now runs Reel Management, a year-old booking agency that arranges up to 10 appearances a week for cast members from 16 different reality shows.

One of his most prodigious clients is Jonny Fairplay, a man who seems to have understood from the start that television is a business and a medium that needs a villain. Before the show in 2003, he was just a curly-haired guy named Jon Dalton who worked at an art gallery in Los Angeles. But after turning himself into a jerk even more obnoxious than "Survivor's" first victor, Richard Hatch, he became a character in demand.

Mr. Fairplay said he earned \$95,000 for "Survivor," even though he lost. Since then, with the help of Mr. Marcuse and other agents, he has earned more than most Los Angeles actors make in a year.

Eight appearances with TNA Wrestling alone, he says, brought in six figures; add in the club gigs that he did nearly every weekend for a year at \$7,500 a shot and you've got a nest egg that even Tommy Lee might covet. Now, Mr. Fairplay says, he sleeps until whenever, with whomever, and generally enjoys a life that beats anything he did for CBS on that God-forsaken tropical island.

"I still get hate mail every single day," he said. "People love to hate me, and that's good. I don't work as a result, not a real job at least."

According to Mr. Nies, reality renown may last far longer than anyone imagined.

"It's an ongoing real-life soap opera," he said. "Luke and Laura have been on 'General Hospital' for 20 years," he said, referring to the show's fictional characters. "Maybe that's how it will be for us."

URL: <http://www.nytimes.com>

GRAPHIC: Photos: POSTSEASON APPEARANCES — Summer Wesson, Marc Marcuse and Dennis Luciani, all former "Average Joe" stars, making an appearance at a chop house in Hollywood last week. Below, Jonny Fairplay, of "Survivor: Pearl Islands," now earns money at TNA wrestling matches. (Photo by Lee South/TNA Wrestling)

(Photo by Stephanie Diani for The New York Times)(pg. 1)

OFF THE 'ROAD' — Rachel Robinson, who was in "Road Rules" in 2002, with Juan Prado, a student at Cal State, Fresno, last week. Ms. Robinson speaks around the country about sexual and ethnic tolerance, and has started a T-shirt company.

(Photo by Tomas Ovalle for The New York Times)

SEMI-STARDOM — Toni Ferrari on the Fishbowl Network. Right, Darva Conger, left, took on Olga Korbut on "Celebrity Boxing." (Photo by Stephanie Diani for The New York Times, left

Ron Galella/WireImage)(pg. 6)

LOAD-DATE: May 1, 2005

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The New York Post

May 1, 2005 Sunday

SECTION: All Editions; Pg. 4

LENGTH: 634 words

HEADLINE: THE DON'T MISS LIST

BYLINE: ROBERT RORKE

BODY:

MADE FOR TV

O'DONNELL AND MCDOWELL TEAM UP

A busy, self-involved fashion photographer learns to cope graciously with unglamorous familial responsibilities in

"Riding the Bus With My Sister." Rachel Simon (Andie McDowell) is your average overworked yet emotionally isolated New York who has to take care of her developmentally disabled sister, Beth (Rosie O'Donnell), when their dad dies. So what's wrong with Beth? Well, for one, she spends her entire day riding the bus. Rachel hops the bus with Beth and meets Beth "family" - the bus drivers and passengers who help her sister fill some long, lonely hours.

Directed by Anjelica Huston.

RIDING THE BUS WITH MY SISTER

Sunday, 9 p.m., CBS

COMEDY

Last will

GRACE (Debra Messing) decides it's time to write her will and asks her favorite Will (Eric McCormack) for his legal help on "Will & Grace." Sounds like something any adult might do, but then Grace reverts to her usual neurotic, self-sabotaging behavior. She visits Will's mother (Blythe Danner) to see how much Will plans on leaving her before she enters a dollar figure in her will. Meanwhile, Will is inspired by Grace's "maturity" to make a dramatic career move. Jack (Sean Hayes) decides to get back into teaching.

WILL & GRACE

Thursday, 8:30 p.m., NBC

MADHOUSE

Animation

THE SUBVERSIVE CARTOON "Family Guy" returns to the Fox lineup, with new adventures for the Griffin family, which includes father Peter, his wife, Lois; their stressed-out daughter, Meg; their slacker son, Chris, among many twisted others. In the fourth season premiere, Lois and Peter go on a second honeymoon. When things don't work out as planned, Peter ends up posing as Mel Gibson and they stay in his suite, where they come upon a copy of "Passion of the Christ 2." Holy mackerel.

FAMILY GUY

Sunday, 9 p.m., Fox

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CRIME

Miami to Vegas

THE CBS "CSI" franchise heads into the May sweeps home stretch with two unusual episodes. On Monday, "CSI:

Miami" takes a different tack, starting its hour with the committing of a criminal act, as opposed to the evidence of one. The crime occurs outside a Florida courthouse, following a bitter custody battle over a little girl. Bullets fly and hit

the girl's mother, who, it turns out, had more enemies than her ex. On Thursday's "CSI," lovely Catherine Willows (Marg Helgenberger) has a brief romantic encounter with a stranger (Alan Rosenberg, Helgenberger's husband) who later turns up as a suspect in a murder investigation. That will teach a girl to have a cocktail after work.

CSI:MIAMI

Monday, 10 p.m., CBS

CSI:CRIME SCENE INVESTIGATION

Thursday, 9 p.m., CBS

DRAMA

The Satanic verses

WHAT is the world coming to? On "Revelations," it's the ultimate contest between good and evil. Dr. Massey (Bill Pullman) tracks down his stepson, who's been kidnapped by Satanists. The evildoers, Tulia (Caryn Green) and Odgen (Fred Durst), give Massey a grisly choice to make about the boy's fate.

On other, fire-and-brimstone frontiers, the trial of Satanist Isaiah Haden (Michael Masee) begins. In London, Massey and Sister Jo (Natasha McElhone) meet with an expert on Satanism. It also seems that the convent of the Sisters of Mercy - Sister Jo's order - has been invaded by Haden's men.

REVELATIONS

Wednesday, 9 p.m., NBC

COMEDY

Hilarious housewives

GOD knows one needs a sense of humor to be a mother these days. Viewers will have a chance to find out just how funny American mothers can be on "The Search For the Funniest Mom in America." But this Nick at Nite special is more than just baby poop jokes. The five finalists have had some experience doing stand-up-while raising a family - and they appear before a panel of judges, including former "Seinfeld" writer Carol Leifer, to see who does the best

shtick. The one-hour show is hosted by Sandra Bernhard.

THE SEARCH FOR THE FUNNIEST MOM IN AMERICA

Tuesday, 10 p.m., Nick at Nite

GRAPHIC: - David Caruso in "Miami." - Bernhard and finalist Nancy Witter. - Devilish Fred Durst. - Bus buddies O'Donnell and McDowell. - The Griffins (clockwise from top): Chris, Lois, Peter, Stewie, Brian and Meg on "Family Guy." - Will isn't giving Grace what she wants. - David Caruso in "Miami." - Bernhard and finalist Nancy Witter. - Devilish Fred Durst. - Bus buddies O'Donnell and McDowell. - The Griffins (clockwise from top): Chris, Lois, Peter, Stewie, Brian and Meg on "Family Guy." -

LOAD-DATE: May 5, 2005

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The New York Post

May 1, 2005 Sunday

SECTION: All Editions; Pg. 18

LENGTH: 706 words

HEADLINE: YA WYNN SOME, YA LOSE SOME

BYLINE: Cindy Adams

BODY:

LAS VEGAS - Two years ago, Steve Wynn invited me to the opening of his \$2.7 billion hotel, the Wynn. Two days ago, Operation Wynn sort of semi disinvited me. Seems Vanity Fair had the exclusive, so not even a reporter for the Trinidadian Lancet - which, if there is such a publication, is probably a weekly (very weakly) - was allowed. However, this I only learned when already airborne.

First, the trip. I flew out of La Guardia with Donald. Ask not Donald Who. I'd been told, "Donald likes punctuality. Wheels up exactly 4:30." Promptly, on the stroke of 5:15, aides, equerries, slaves, serfs, vassals, spear carriers and assistants arrived bearing blue canvas and brown leather T. Anthony luggage with DJT initials and combination locks. Plus Brioni and Vuitton garment bags. Even the seat belts suddenly stood at attention. Himself had arrived.

Barely one black spit-polished shoe touched the beige carpeted plane when he told the pilot: "Hey . . . let's go . . . we're late . . . what's keeping us . . . ?"

Co-passengers on The Donald's five-room, three-bath 707 were The Melania, the GOP fund-raiser Georgette Mosbacher and The Lawyer Barry Slotnick and wife Donna. Seems Slotnick is everybody's lawyer. Wynn's, Cindy's, Trump's.

"No, not mine. Melania's," said Donald, killing the first of several bags of potato chips.

Melania, whose original language was Slovakian, now speaks English, AFLAC, billionaire and pre-nup. So, asked how come she'd picked Slotnick to do this pre-nup, she said. "Because Donald said he was a killer."

"Donald was very generous," said Slotnick.

"He was really a killer," said Donald, lifting the second empty bag of potato chips high in the air and emptying its crumbs directly into that famous mouth that, when not crunching, tells quaking youngsters "You're fired."

Now that we'd established all this, Donald settled down to his prime topic. Donald. Over Newark it was his TV show "The Apprentice" being the No. 1 show. By Chicago he'd handed me a Xerox of a magazine story saying his book, whateverthehell it's called, is now the No. 1 best seller. Around Utah the subject was his day job, real estate, and that from Vegas he's off to L.A. to check the golf course he's building, which, of course, "will be the Number One in the world."

Come snacktime - delicious sandwiches, cheese, fruit, pistachios, peanuts, bottles of water with his face on them - a painting on the burnished wood wall of his living room-in-the-sky recessed to reveal a television screen the width of a zeppelin. The schedule then called for all aboard to watch the latest episode of "The Apprentice."

"Takes three days to film one hour," said Donald, but only when it went to black for a commercial. With Himself on the screen Himself sat on the couch, arm around Melania sitting cross-legged and wrapped in a blanket, watching Himself. Another commercial, then: "I don't use prompters. Five minutes before, they give me two pages of facts. I memorize them and go out and do it."

The day's newspapers lay under Oreo cookies, and he was prominently mentioned in different sections of each. Not

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the Oreos. The newspapers. We've often reprised how we met in 1970 - he fresh out of Wharton, me just a wife, neither of us anything - and how I might be his longest-time friend, and how nobody from that evening is still around but just the two of us. Civilization's hottest commodity today then said through one of the Oreo cookies, "Who'd ever believe all this could happen to me?"

"And that my beautiful wife would be a commercial star. The new voice of AFLAC." I was happy for Melania because she clearly needed a few extra bucks just to have her solitaire cleaned.

Fifteen minutes before touchdown, the Trumps hit their individual johns, changed into dress clothes and he told me: "Listen, if there's no room for you at the Wynn, you can always sleep on my plane."

Fortunately, the hotel finagled my situation. They booked me under the name of their lawyer who's also my lawyer.

This I discovered after my friend Barbara Walters, who's also here for this weekend's opening, couldn't find me because I'm not listed. Later, when I called down for messages, the operator greeted me with: "Good morning, Mr. Slotnick."

GRAPHIC: Fortunately, our Cindy found some room at the Wynn in Las Vegas - all \$2.7 billion of it. [Reuters]

LOAD-DATE: May 5, 2005

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Copyright 2005 News & Record (Greensboro, NC)
News & Record (Greensboro, NC)

May 1, 2005 Sunday ALL EDITIONS

SECTION: IDEAS; Pg. H2

LENGTH: 287 words

HEADLINE: ODDS AND ENDS

BODY:

THE HIGH POINT Junior League knows when to fold 'em. Upon discovering that its annual Las Vegas-inspired fundraiser runs afoul of a state law against gambling, there will be a casino, but alas, no casino games. The next endangered tradition on the list: calling it anything having to do with Vegas.

Given the growing war of words over dueling furniture markets here and there, Lost Vegas isn't such a popular place 'round here lately.

SOME TRIAD TRUCKING companies report trouble hiring enough drivers. That could create more job opportunities for illegal immigrants - who rarely find it hard to obtain a North Carolina driver's license.

ERSKINE BOWLES, twice a candidate for U.S. Senate, wants to be in the running to replace Molly Broad as president of the University of North Carolina system. His prospects look good, unless a statewide election is required.

THE LOTTERY BILL approved last month by the N.C. House of Representatives has encountered opposition in the Senate. Now leaders propose tucking it into the budget to avoid a direct vote. Can citizens trust legislators who use a rigged political process to bring them a game of chance?

THE TUSSELE CONTINUES at N.C. A&T over whether the student newspaper editor ought to be elected by popular vote, or appointed, as he or she is chosen now. For the moment, the proponents of tradition have current events on their side: Remember, the popular vote at N.C. State recently elected a person who calls himself "The Pirate" as the new student body president.

THE DEBATE over Truth and Reconciliation is getting nasty. A critic recently brought up Mayor Keith Holliday's idea from five years ago to freeze death row inmates. That's cold.

LOAD-DATE: May 1, 2005

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Copyright 2005 NEWS GROUP NEWSPAPERS LTD
The News of the World

May 1, 2005

SECTION: BOXING; OPINION

LENGTH: 159 words

HEADLINE: BORED OF THE RINGS

BYLINE: Martin Samuel

BODY:

BOXING'S heavyweight division is now officially a disaster zone.

In New York last night, John 'The Quiet Man' Ruiz fought James 'Lights Out' Toney for the WBA world title and could barely pull a crowd to Madison Square Garden - even at less than half the price of tickets to a Vegas fight.

Meanwhile, in the twilight zone, Audley 'Semi-retired' Harrison (below) has lined up his first fight in almost a year against Billy 'Who?' Zumbun on June 9.

With heavyweight boxing in such a state, the former Olympic champion should be making headway by now.

Instead, almost five years on from his Sydney gold, he is still fighting nobodies.

"I am ready to begin the next phase of my career, which will end with the heavyweight title," Harrison bragged.

"I have always said 2005 would be the year I go for it."

Memo to Audley: 2005 started on January 1, mate.

With time-keeping like that, lucky you don't have to punch a clock.

LOAD-DATE: May 3, 2005

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Copyright 2005 Sun Media Corporation
The Ottawa Sun

May 1, 2005 Sunday
FINAL EDITION

SECTION: SHOWCASE; On a Rant!; Pg. SH5

LENGTH: 460 words

HEADLINE: ARNIE'S HEAD IN THE MOON

BYLINE: BY LIZ BRAUN, TORONTO SUN

BODY:

"He is strict about laundry. He goes around taking the kids' clothes that they leave out. He throws things in the fire or hides them. They don't get them back."

— Arnold Schwarzenegger's wife, Maria Shriver, bitches and whines (to Ananova) that her husband is engaged in war games on wash day. What a guy.

—
"I don't know. I forgot."

— Having said she watched old horror movies to prepare for her role in House of Wax, Paris Hilton has a tough time responding to the skill-testing question, "Which old horror movies did you watch?"

Hilton was being quizzed by those wags at Stuff.

SNIPS, SNAILS, PUPPY DOG TAILS: 1) That little Kelly Osbourne is the latest celeb in deep doo-doo with PETA. Osbourne dyed her dog a hot pink colour using human hair dye.

According to the Boston Herald, PETA's Michael McGraw snarls, "Dogs are not fashion accessories. It is very irresponsible to subject a 13-week-old puppy to chemicals that most people aren't willing to put on their heads."

2) "When I was a kid, I didn't like my mole, because you don't like anything that makes you different from the other kids, and my sisters used to tease me. When I first visited a modelling agency, they said I should have it removed ... I didn't do anything about it, and my mole has since become a trademark."

— Cindy Crawford explains to You magazine how a mole is as good as a gerbil to her ex-husband, Richard Gere. Actually, that's not really true.

RETCH FOR THE TOP:

1) TV's Extra! says basketball star Kobe Bryant surprised his wife Vanessa with a re-commitment ceremony in Laguna Beach, Calif. They have been married four years, not counting time off for disputed teen sex incidents. Did we type that out loud?

2) "Trust me, she wasn't drunk when she got married. The fact is, she is very rich and didn't have a prenuptial agreement. She has a dream to be loved and cared for — it just didn't work out first time."

— Famed Vegas marriage overseer Rev. Charolette Richards says Britney Spears was not drunk when she jumped into that 55 hour marriage to her old high school friend Jason Alexander.

Richards, quoted on WENN, may be unaware that Spears' only philosophical options in the situation were "drunk" or "stupid."

4) "Commercials are an unnatural use of my work. It's like having a cow's udder sewn to the side of my face. Painful

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and humiliating."

— Tom Waits grabs an obvious metaphor to tell E! Online how much he does not like his work used in ads.

QUOTE OF THE WEEK:

"If we get rid of the moon, women, whose menstrual cycles are governed by the moon, will not get PMS. They will stop bitching and whining."

—Arnold Schwarzenegger (on femalefirst.co.uk) tells Howard Stern about his new anti-missile shield, or something like that, and continues to ingratiate himself with the female

GRAPHIC: 2 photos 1. photo of KELLY OSBOURNE Doggone it! 2. photo of ARNOLD SCHWARZENEGGER

LOAD-DATE: May 1, 2005

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Copyright 2005 Metro Corp. All Rights Reserved
Philadelphia Magazine

May, 2005

LENGTH: 5230 words**HEADLINE:** The Pulse**BYLINE:** Edited by Tom McGrath**BODY:**pulse : **PLAYER**

Marisa de los Santos

Debut novels usually go unnoticed — unless Sarah Jessica Parker gets involved

When talking about the things that can change a writer's life, Marisa de los Santos cites the New Yorker and Oprah. Add *Sex and the City* to the list. Paramount Pictures optioned de los Santos's first novel, *Love Walked In*, in February — nearly a year before the book comes out — because Sarah Jessica Parker "loved, loved, loved" it. SJP plans to co-produce the movie and play the lead, Cornelia, a Center City coffee bar manager whose life intersects that of Clare, an 11-year-old who's losing her mother to mental illness. These days, de los Santos lives with her husband and two children in Wilmington, but the Virginia native, 38, set her book in Philly because her old Washington Square neighborhood was the first place she "really lived" after being a grad-school squatter in other cities. "I wanted to capture the feel of Philadelphia, that energy," she says. Also a poet and a prof at the University of Delaware, de los Santos is amused at the injection of Hollywood into her life. "My friends want to know when I'm going to meet her, but I don't think I can. I wouldn't recognize my life if I had lunch with Sarah Jessica Parker!" — Katie Haegele

See Slots ... Run! Who's scrambling for Philly's slots licenses

Court challenges aside, legalized gambling is coming to Philadelphia — and the scramble for the city's two slots licenses has set off the biggest gold rush in recent memory. Here's who's teaming up with whom, and where. — Ashley Primis

Where: South Philly

What: Slots plus theater, retail, restaurants and a hotel, off Columbus Boulevard.

Who: Vegas-based gaming barons Caesars Entertainment. Local power lawyer Lenny Klehr is on board.

Political Friends: State Senator Vince Fumo is pushing the site.

Odds: Pretty good bet; a solid plan with easy access for out-of-towners and locals.

Where: Fishtown

What: A waterfront slots parlor near Penn Treaty Park, with entertainment.

Who: Ameristar Casinos of Vegas, which has facilities in Missouri, Iowa, Colorado and Mississippi, has an option on land partially owned by State Senator Mike Stack.

Political Friends: House Speaker John Perzel helped put the land deal together.

Odds: The location works, but some gambling experts have questioned Ameristar's "old-fashioned style" casinos.

Where: East Market Street

What: Slots, with a parking facility and room for retail and business. Who: The Girard Estate, which operates Girard College and owns the property, is rumored to be working with Ron Rubin's PREIT.

Political Friends: Rubin has ties to Governor Ed Rendell.

Odds: Decent. But there's not much room for expansion here, and some object to the proximity to the Convention Center.

Where: Disneyhole (8th and Market)

What: Slots plus a movie theater and parking (run by the Parking Authority).

N/R 605

PC-01833

Who: The empty lot, currently run by Central Parking, is the subject of an ownership dispute between real estate heavyweights Ron Rubin and Ken Goldenberg.

Political Friends: Rubin's tight with Rendell; Goldenberg with Mayor Street; Parking Authority is controlled by Perzel.

Odds: Weak. The site is cramped, and the political struggle for control makes a reliable proposal difficult.

Where: Navy Yard

What: A slots-equipped site at the Navy Yard.

Who: Manny Stamatakis and developer Peter DePaul head a group of businessmen and politicians. The Flyers' Ed Snider and Nets ex Lewis Katz are said to be involved.

Political Friends: Indicted Street crony Ron White was pushing the deal before he died.

Odds: No dice. The legislation may preclude the site altogether, and the White connection is an unseemly coda.

A Cult Hit

How members of a religious cult — hired by Penn — could make thousands selling off Convention Hall

To some people, preserving the Art Deco treasures of West Philadelphia's Convention Hall was a near-religious calling. So perhaps it's fitting that during the building's recent demolition, one of the "architectural salvage" crews — one that ended up with possibly hundreds of thousands of dollars' worth of goodies — was part of a religious cult. Olde Good Things, the company that won the right to dismantle the building's exterior and keep salvageable materials, is actually a moneymaking arm of the Church of Bible Understanding, a religious cult Philly Mag exposed in an award-winning investigation ("I'll Be Damned," June 1999).

The group, whose compound occupies a square block of Southwest Philly, began in the '70s and was parodied on Seinfeld as the "carpet cleaning cult." But in the past decade, it discovered there's far more money to be made in the current lust for home improvement. Nearly overnight, Olde Good Things has become a \$4 million architectural salvage firm — owing, former members say, to its employees' willingness to work long hours for little pay.

The University of Pennsylvania, which owns the Convention Hall site, claims it had no clue that Olde Good Things was affiliated with a cult. Mazzocchi Wrecking, which brought Olde Good Things into the deal in the first place, expressed surprise as well. "I know they do missionary-type work," says president Grace Mazzocchi. "I'm not aware they're a cult." (Though Kevin Browne of Olde Good Things refused comment, a mysterious caller who said he was phoning on Browne's behalf said, "Olde Good Things is a business. What they do on the side is their own business, just like what you do on the side is your own business.") Competitors estimate that the Conventional Hall take could run well into six figures. The stuff is already selling briskly, judging from Olde Good Things' busy booth at the Philadelphia Flower Show, where a mirror made from the copper roofing went for \$500. — Sabrina Rubin Erdely

pulse : MEDIA

Sweeps Swan Song

Will more accurate TV ratings mean an end to local news stunts — or more of them?

A revolution is coming to Philadelphia television, and it could mean this month is your last chance to watch local TV news stations set up a pedophile trap in your neighborhood (as NBC 10 did in March 2004), send a meteorologist to the set of *Desperate Housewives* (as 6 ABC did last fall), or show former Philly reporter Sharon Reed's blurred, exposed breasts (CBS 3, last fall). Sweeps — the four-times-per-year periods used to track detailed TV ratings and set advertising rates — are about to end, along with the "stunt news" stories that come with them.

Or so goes the theory, as a new ratings measurement system takes effect next month. Nielsen, the company that tracks who's watching what, is installing 800 — "local people meters," or LPMs, in televisions across the Philadelphia area, to replace the antiquated written diary system used for decades. LPMs record subjects' viewing habits and demographics electronically, with Nielsen making the results, diced into every conceivable demographic category, available to local stations daily. "Now [advertisers] won't have to wait for sweeps," says Joan Erle, research director for NBC 10, which eked out a second-place finish in February's ratings. "In a couple years, the viewers won't even know there is a sweep." Bigwigs at the three major stations in town all sound like they've been drinking from the usual Kool-Aid, saying LPMs can only be "good for the viewer."

But some observers — like Bernie Shimkus, of Bala Cynwyd's Harmelin Media — see this as the start of a new era in which stations are even more dependent on statistics, and struggling newscasts feel more pressure. "We haven't had demos in such frequency," he says, noting that in the past, stations would get a few months between sweeps to show improvement.

"Now the feedback is so frequent, they may not have that luxury. It could make stations slaves to the numbers."

As for whether LPMs will end the silly stunts, evidence suggests otherwise. Of the five markets where they've already taken over, only one — Boston — reports a decrease in sensationalist news reports. In fact, some predict that stunt news stories could become the norm year-round, as stations chase higher ratings every day. NBC 10 news director Chris Blackman says, "I'm hoping that on any night, there's stories that would have worked in sweeps. I've always thought we should be in sweeps 365 days a year." When asked about that LPM doomsday scenario, Temple University communications prof Norm-Felsenthal laughs: "I don't know that they can do that crap every week." — Richard Rys

Let Me Tell You About Betsy Ross
But first, would you like fries with that?

In March, when the Greater Philadelphia Tourism Marketing Corp. announced that a gaggle of bell-ringing, bench-hogging storytellers — trained at the Benststitute — would be stationed around Independence Mall this summer, we had one question.

What the hell is the Benststitute?

Proclaimed as the training ground for the new raconteurs — who'll tell their tales from 14 strategically located benches in the city's historic area — the Benststitute is a three-week program that trains its storytellers not only to spin a decent yarn, but also to serve as civic ambassadors to jumpy tourists. History professors from local schools teach the Philly History 101. Veteran historic reenactors such as Ralph Archbald (below) teach storytelling techniques. And local hospitality gurus teach how to be professionally nice. Upon graduation, the storytellers should be able to explain the historical significance of Washington Square and tell you which appetizers to avoid at Buddakan.

But while the Benststitute was created to train Philly's storytellers, tourism officials admit they have loftier ambitions: They want the city to become a mecca for heritage tourism pros from around the country. Says Meryl Levitz, CEO of the GPTMC, "If you want to be a chef, you have to go to the Culinary Institute of America. We'd like to see Philadelphia become the place you have to come when you have to be trained in this." — Andrew Putz

pulse : AFFAIRS

The Philadelphia Falcons
What's small and fluffy and has a 50/50 chance of plummeting to its death this month?

When he climbs into the towers of the Girard Point Bridge later this month, Art McMorris will be hoping their most notorious resident is having a good day. Said resident is cranky in the best of circumstances, and repair work to the bridge over the past year has only darkened her mood. Having a bunch of strangers climb up and mess with her kids — well, perhaps she can be forgiven for getting in McMorris's face.

He's only trying to help. As peregrine falcon coordinator for the state game commission, McMorris is charged with keeping an eye on Philly's falcons: a pair each on Girard Point, the Turnpike Bridge, the Betsy Ross, the Walt Whitman, the Tacony Palmyra, the Ben Franklin and the Commodore Barry, with two pair on the Delaware Memorial — "because it's a mile long," McMorris explains, "which is the closest they'll nest to each other." The highly territorial raptors, which can reach speeds of 220 mph while chasing prey, hatch baby falcons in April or May. The fledglings are banded by McMorris and a handful of volunteers before they take their first flights.

Nearly wiped out in the '70s, peregrine falcons are now off the federal endangered species list, but remain on the state list because the population here isn't self-sustaining. There are just 12 pairs in Pennsylvania, and only two of those nest at traditional cliff sites. Falcons like bridges because they resemble those cliffs — with one big difference. On cliffs, baby birds take off, flutter down to a lower ledge, and are retrieved by their parents. For birds on bridges, says volunteer Matt Sharp, "Their first flight is usually their last flight. There's a 40 to 50 percent mortality rate. They either hit the river or the road." — Sandy Hingston

Smoke & Cleaners
Will a smoking ban mess with Martinizing?

When City Council took up a ban on smoking in public places, we heard plenty from tavern owners as they showed their lobbying clout at City Hall. But we wondered about another local industry with a vested interest in keeping Philadelphians smelling like-tobacco: Where was Big Dry Cleaning?

The Pennsylvania and Delaware Cleaners Association sat out the debate — as did its counterpart in New York when that city imposed a similar ban two years ago. Since then, business has suffered a three percent drop-off due to the dearth of secondhand smoke odors, estimates Madame Lioret Cleaners in Manhattan. A 2002 study by the International Fabricare Institute concluded that "the most important reasons cited for getting a garment dry-cleaned were to remove odors." — Sasha Issenberg and Emily Gagne

Girls Gone Mild

On the Main Line, a retro habit is keeping teens in stitches

As senior Sveta McShane strides the corridors of Radnor High School in typical teen gear — layered necklaces, skirt over jeans — she isn't worrying about her SAT scores. Instead, she's contemplating what pattern to work into the scarf she's about to knit. It may seem that all girls do is watch *The O.C.* and cruise the mall, but at Radnor, they're clicking away with knitting needles, churning out hats and scarves like Madame Therese Defarge wannabes. And the old-fangled fad has spread to schools all over the Main Line.

"It's fun and easy," says Shubha Bhat, student head of the Baldwin School's knitting service project. Rachael Miller, a junior at Radnor High, explains: "By knitting, I know I'm accomplishing something. It keeps my mind off other things." Many knitting clubs are service-oriented; Conestoga High girls sold hand-knit scarves to benefit Paoli Hospital's Meals on Wheels; Baldwin girls donate knitted items to hospitals.

Tina Pardakhti, a Radnor sophomore who learned the woolly art from her mother, appreciates its mindlessness: "When you knit, you can do other things, too," she notes, "like watch television or read the newspaper." But there are more old-fashioned reasons to count stitches. Sveta McShane recalls not having anything to occupy her while her boyfriend was away. "I sent him a text message saying, 'What am I supposed to do for four days, sit home and knit?' I meant it as a joke. But when he bet me, I knit my first scarf." — Simone Berman-Perlstein

pulse : Q + A

Tall Tale

Did Wilt Chamberlain really sleep with 20,000 women? A new book cuts the big man down to size

Wilt Chamberlain, raised in Overbrook and later an NBA star in this city, was the biggest athlete, metaphorically and otherwise, that Philadelphia has misunderstood (which is saying something). In *Wilt, 1962: The Night of 100 Points and the Dawn of a New Era* (Crown), San Francisco journalist Gary M. Pomerantz not only re-creates the greatest scoring night of the Dipper's career, in a dingy gym in Hershey; he also brings the inscrutable star to life. — Robert Huber

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PM: Why wasn't Wilt outspoken about race?

GP: Wilt once said, "I'm no Jackie Robinson — some are meant to be, others aren't." But his seeming shrug about race was in stark contrast to his own life. He took any race-based impediment to self-definition and crushed it. For example, he sometimes dated white women, if discreetly.

PM: Why did Wilt tell such wild stories about himself — that he could drive across the country in 36 hours nonstop, without using a bathroom, or that he was attacked by a mountain lion he killed with his bare hands?

GP: He was clearly dealing with the Goliath syndrome. Wilt had an obsessive need to prove his greatness in everything.

PM: Such as bedding 20,000 women?

A ridiculous boast he would regret. The Dipper told a woman he'd known a long time, "What's a zero between friends?" She believed the 2,000 number.

His teammates didn't seem to know what to make of him.

Once, coach Frank McGuire called a practice strictly for free-throw shooting. Players understood this was his way of saying, "Wilt, you've got to improve your free-throw shooting." Wilt showed up, reluctantly, and brought two big dogs with him. He strung their leashes around the backboard post. He didn't even change from his street clothes. He practiced free throws at the distant end of the court, alone.

Was he a lonely guy?

He lived alone and died alone. Once, in 1977, Chamberlain phoned a friend late at night, after they'd shared dinner, to say, "Don't you ever just wish that you could go home with the same person every night?" She saw Wilt open his gold leather pouch once, and out tumbled phone numbers of women, penned on envelopes, scraps of newspaper, matchbooks, cocktail napkins. There were 50 or so numbers, perhaps more. "Lorna?" the Dipper said, reading one. He asked himself, aloud, "Who is Lorna?"

The Parking Crusade

Can our ornery Contrarian columnist lead the way for sensibly priced parking in Center City? An update.

Once again this year, some downtown parking providers pigged out on Flower Show traffic. As the streets around the Convention Center filled with fresh sheep to fleece, nearly a quarter of the nearby parking lots picked the flower people's pockets with pumped-up rates.

City regulations put almost no restrictions on parking rate changes, which invites this kind of event-based gouging. For months I've been floating the notion that parking companies should be permitted to adjust their rates only 12 times a year, on the first of each month. Now, City Councilman Jim Kenney has introduced a bill that would make one-rate-per-month the law.

The parking companies should love the idea. I'm serious. After the Flower Show, Parkway Corp. president Rob Zuritsky complained in the Daily News that all the parking companies were being blamed for the actions of a few. Well, this new regulation should keep those bad apples in line. — Noel Weyrich

pulse : Quick Takes

Philly & the Big Screen

A short story from Fidler Square novelist Ken Kalfus's well-reviewed 1998 collection *Thirst* is on its way to the big screen. Universal has optioned "Night and Day You Are the One," an urban psychological thriller about a man who can't seem to decipher reality from dreams. Meanwhile, Philly Mag executive editor Benjamin Wallace has had two magazine articles optioned for the movies. His 2001 story "The Prodigy and the Playmate," which delved into the life of a modern-day Michael Milken gone wild, has been picked up by TriPoint Capital. "Bark Raving Mad," which Wallace wrote for *Details* about the competitive dog-Frisbee world, has caught the eye of Moshag Productions, which told *Variety* it envisions something like *Happy Gilmore*.

Cecily: Drop Anchor Talk

As the resident hottie on the number one newscast, newly married Cecily Tynan is used to hearing rumors — and she's dismissing them all. "First I was renting a room at Gary Papa's house, then I was sleeping with my trainer," she says with a laugh. "And every so often, Stu [Bykofsky] calls and asks if I'm pregnant." But what about the oft-whispered rumor that she's joining Jim Gardner on the anchor desk? Not true, she says. "If they wanted me to anchor, I would, but I'm really happy being a meteorologist." Where does Tynan think the rumors come from? "My mom is probably behind this."

A Stop-Rudy Campaign

A Philadelphia banker who is one of Rudy Giuliani's oldest nemeses has already launched an anti-Rudy-for-president campaign. George Marlin, a New York resident who chairs the Philadelphia Trust Company, quixotically took on Giuliani as the Conservative Party candidate for mayor of New York City in 1993. Now he's distributing a pamphlet, called *The Quotable Rudolph Giuliani*, filled with what would pass for heresy at the Christian Coalition. There's Giuliani saying homosexuality is "good and normal"! That he would "give [his] daughter the money for" an abortion! Marlin is distributing the pamphlet among Republicans. "My conservative friends nationally should know where Rudy stands," he says.

"There are three kinds of lies: lies, damned lies, and statistics."

— Save Ardmore Coalition member Jeff Levine, quoting Mark Twain, at a recent Lower Merion Township board of commissioners meeting. According to the *Main Line Times*, Levine's comment compelled the commissioners to pass a motion banning cursing in front of the board. Violators may now be removed from meetings.

The Scoop on Jesus

Has Jesus's crucifixion kind of lost its luster? Is Easter absent all real meaning? Not for Harry Yanoshak, writer for

the Bucks County Courier Times, who this year reported a Tullytown church's reenactment of Jesus's trial and crucifixion as a contemporary crime story. The-Jerusalem-dated article, under the headline nazarene crucified, included quotes from Pontius Pilate and Jesus Himself. "Every major holiday, we look for a new way to approach the holiday," says associate editor Carl Lavo, "to give it a fresher look." We're waiting for a birth announcement in December.

Contributors: Kate Faith, Sasha Issenberg, Clare O'Connor, Ashley Primis, Richard Rys

60 Second Critic

Fast opinions on recent bursts of creativity

Nonfiction

Who's Afraid of a Large Black Man?

By Charles Barkley with Michael Wilbon (Penguin)

"Racism is the biggest cancer of my lifetime," writes ex-Sixer Charles Barkley. "I can't sit around and say nothing." So with Washington Post sports columnist Michael Wilbon, he set out to spark a racial dialogue, interviewing, among others, Bill Clinton, Jesse Jackson and Barack Obama. Alas, instead of transcripts of the interviews, we get dialogue-lite: long, platitudinous quotes from the subjects, interrupted by bold-faced Barkley asides to the reader. When we do get a transcript of a conversation between Barkley and actor Morgan Freeman, it's thought-provoking and real. Barkley deserves credit for a book he calls "the most important thing I've done in life." But he needs a better editor. — Larry Platt

Grade: B-

Teen Fiction

Prom

By Laurie Halse Anderson (Viking)

Teen novels these days are usually set in Manhattan and riddled with high-end product placements: Blair drinks Ketel One at Bungalow 8, Chloe-clad Eliza summers in the Hamptons chasing Spence boys. Thank God for Prom's Ashley Hannigan, a Bud-drinking 17-year-old whose Northeast Philly house is a Flyers shrine. Ashley's too down-to-earth to even attend the prom, except that her best friend has been waiting all year for it. So when their math teacher steals the prom funds, Ashley steps in to save the dance. Horsham writer Laurie Halse Anderson nails life at a metal detector-equipped "regular" school, with hall fights and kids who occasionally call their English teachers "youse." — Maureen Tkacik

Grade: A

TV

Out of Bounds with Lou Tilley

CN8

My son Nick, 11, hit the problem with Lou Tilley's new sports-interview show: "It's like TV news." That's not entirely fair to TV news. Bounds is a mishmash of dumb bromides and cliché-ridden insights: NCAA president Myles Brand informs us that paying college athletes would be the end of college sports; Cardinals GM Walt Jocketty intones that his "mission statement" is to "have a first-class organization, where everyone enjoys coming to work. ... " Zzzzzzz. No help are the overheated bits, such as Tilley comparing the steroid stances of Mark McGwire and Barry Bonds with the shenanigans of business big shots. The early-season consensus is that good-guy Tilley is striking out by trying too hard. — Robert Huber

Grade: C-

Fiction

Falls the Shadow

By William Lashner

(William Morrow)

There's a simple rule to heed when judging the merits of contemporary fiction: Any book featuring a character named Pork Chop can't be all that bad. Case in point: Wynnewood writer William Lashner's legal thriller, Falls the Shadow, which is actually much better than not that bad. There are nits to pick, of course: Several jokes get repeated three too many times. The jaunty cynicism of the main character, criminal defense attorney Victor Carl, sometimes morphs into a Marlowe parody. But the book's plot, an intricate tale involving a murder trial, a French chef and a dentist, keeps you

turning pages. And if that's not the sign of a first-rate thriller — swine-inspired characters or no — nothing is. — Andrew Putz

Grade: B+

Fiction

Lexi James and the Council of Girlfriends

By Melissa Jacobs (Harper Collins)

Lexi James, Philadelphia public relations maven, is more self-centered than most characters in chick-lit novels (which is saying something). And the brunch-and-gossip-driven gaggle of gal-pals (see title) who cheer and boo Lexi through her various woes and triumphs will seem familiar to regular readers of the genre (or anyone who's watched *Sex and the City*). But at least they give this novel an opportunity for real scenes with dialogue (and eggs Benedict). Hey, such a group is a fantasy for most women I know, but fantasy is vicariously fun. I wish I admired Lexi a tad more, but the genre isn't trying to be high art, and Melissa Jacobs, herself a former PR maven, does a fine job of entertaining. — Kate McGrath

Grade: B-

pulse : REAL ESTATE

The Neighborhood

Swarthmore

College? What college? The real attractions here are the quiet streets and a great school system

The scoop: Swarthmore is a college town in denial. The biggest draw in the small borough is the eponymous liberal arts college, but there's none of the hubbub that usually accompanies such an institution: no record stores, no cafes, and certainly — the town has been dry for a half-century — no bars. The town shares the college's Quaker values: It's quiet and far from ostentatious. It's "watered-down Main Line," says real estate agent Dave Welsh, of D. Patrick Welsh, who handles nearly half the sales in town. "Swarthmore is not into beat-the-Joneses-next-door. It's more down-to-earth."

The scene: Swarthmore's heart is a cute four-block downtown — locals call it "the Ville" — with a fire station, a SEPTA stop, an antiquarian bookshop, and a purveyor of Finnish crafts. Around the college, the houses tend to be big old Victorians and colonials. In the southern part of town are more recent (and less expensive) split-levels, in brick and stone.

Who's there: Couples move out from the city with young children to take advantage of the well-regarded Wallingford-Swarthmore school district, whose high school offers more than 100 electives and has an average SAT of 1137. Local academics — despite a generous mortgage program administered by the college — have slowly found themselves priced out of town.

The cost: Statistics — admittedly skewed by a small number of transactions — show a 44 percent jump in sale prices over the past year. The average is just under \$380,000, and if any part of the market is slowing, it's the upper end (from \$700,000 to \$1 million). Some recent sales:

101 South Swarthmore Avenue, \$300,000: A mid-century ranch by architect Horace Mather Lippincott, with four bedrooms and 3.5 baths. Wide-open layout, with a domed, sky-lit foyer from which rooms spiral outward, and a large deck in back.

303 Elm Avenue, \$975,000: Five-bedroom, 4.5-bath stone colonial with a 400-square-foot foyer, wide-turn staircase and Palladian windows. A master bedroom addition has a Jacuzzi and large shower. Three-car garage and koi pond.

Inside buyer info: It's a small town, and just getting in the zip code (for school enrollment) is often key, so homes don't stay on the market long. Act quickly, with full-price bids on mid-range homes, agents advise. But "as you go into the higher range, houses are staying on the market a little longer, which can invite a little negotiability," says Welsh. — Sasha Issenberg

Titles & Deeds

The latest in real estate gossip

Word is that the St. James, developer Peter Shaw's glossy apartment building on Washington Square, where studios start at a New York-worthy \$1,500 per month, is for sale. The building, which opened last year, could be sold to an investor who will continue to lease apartments, or to a developer who will convert it into condominiums. ... Former Sixer Eric Snow has sold his house on Black Rock Road in Gladwyne for about \$2 million. ... Prudential Fox & Roach agents

Lavinia Smerconish and Alan Wood have sold four lots on Spring Mill Road in Gladwyne, near Philadelphia Country Club, to developer Michael Haines; three of the lots can be bought as a parcel, with a house to be constructed, for \$12 million. ... Julie and Jerry Marshall, the socialite and Amerimar executive, have sold their Delancey Street townhouse for more than \$3 million, and are relocating to New York City.

pulse : GETAWAY

A Felicitous Weekend

A hotel that's a garden of tranquility (and golf, and spa) less than two hours from Philly

Before we left Philadelphia, heading west to Harrisburg to Felicita Resort, with its 810 acres of water lilies and weeping willows, dogwood and daffodils, I thought briefly about watering my houseplants.

Built by Villanova Law School grad Richard Angino and his wife Alice, Felicita — "great happiness" in Italian — is a regional remedy for city life. In 1972, Angino bought 52 acres of land in the Blue Mountains, 11 miles from downtown Harrisburg. He thought he'd live on four acres and sell the rest. But despite having no horticultural training, Angino began stocking up on plants — by the trailer load. A lifetime love of gardening turned into lodges, an inn, a spa and fitness center, a par-72 golf course, and, unexpectedly, a steakhouse. (A resort community will sprout on the grounds soon, too, with 600-plus condominium units, a town commons, and retail shops.)

When we arrived, the bulldozers had the weekend off, so we strolled in the solitude of the eight-acre Italian Garden. (Tours of the Japanese, Monet Water and Alpine gardens are guided by resort staff.) We didn't go far, though, because I'd scheduled a spa treatment. We climbed back up the hillside, and I headed for a walnut-oatmeal-pumpkin-almond scrub in a Vichy shower. Back on our room's balcony, I could see a few hundred of the Anginos' well-tended acres, and I marveled at their devotion to the land. My boyfriend, on the other hand, had to be pulled away from the playoff game on the tube so we could head for dinner at Felicita's steakhouse, a short drive down yet another hill.

All around us at the Tavern Steakhouse, which overlooks Felicita's "golf in a garden" course, were a herd of life-size cows, painted or tiled in hues that stand out in the dim light of the dining room. Their presence made it a little difficult to order steak, so we opted first for a pound of New Zealand blue mussels, and crab and mushroom bisque, followed by an herb-crusted rack of lamb with a burgundy and lavender reduction, and mahimahi with lemon saffron couscous.

The next day, when we got home, I watered my plants. — Erica Levi

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SECTION: FEATURES TRAVEL; BRIEF; Pg. N02**LENGTH:** 764 words**HEADLINE:** Senior Traveler / When taking care with money gets in the way of your dream**BYLINE:** By John J. Hilferty; For The Inquirer**BODY:**

Journeying vicariously through travel stories in print, TV or on CD is a contentment that often leaves an ache, an unfulfilled experience that never gets off your wish list.

Lack of money may be the culprit blocking your path. Here's a way out, particularly for retired seniors, requiring only a leap of faith, a belief that, yes, you can do this.

The Caretaker Gazette is a magazine that advertises for people needed to watch over a property while the owner is away. From estates, mansions or vacation homes, the need has expanded to include farms, ranches, retreat centers, camps, hunting and fishing lodges, and even private islands.

It's a job similar to what Jack Nicholson's character in *The Shining* had - responsibility for maintaining a remote mountain resort shut down for the winter. It's assumed that murderous personalities, however, are unwelcome in the scheme of the Caretaker Gazette.

The magazine publishes more than 1,000 listings a year in all 50 states, Canada, Mexico and overseas, for time periods as short as a week or stretching for years. Assignments vary. Some are for whole families, while others may be for a couple or single person to care for a home.

"Most of our house-sitters are retirees," said Gary Dunn, the magazine's editor.

Some sample listings in the latest edition:

"ALASKA: CARETAKER NEEDED late September to May on a self-sufficient, comfortable Aleutian homestead. Free housing and stipend. Orcas, eiders, sea otters, caribou, hydroelectric power, Internet, loom, hot tub. Writers and naturalists have prospered here. Please call (907) XXX-XXXX."

"AUSTRALIA: CARETAKERS needed on the Great Keppel Island to look after a holiday house. Live-in flat available, perfect for a couple. Please apply in writing to X, XX Challis Avenue, Potts Point, NSW 2011 Australia."

"MAINE: A HOME on an island off the coast of Maine needs a house-sitter. Author's three-bedroom and bath. Easily accessible. Need someone from November to April. Must pay minimal utilities. For more details, please e-mail Dave at xxxx@aol.com

Subscriptions are \$29.95 for a year. Contact Gary C. Dunn, the Caretaker Gazette, Box 4005-M, Bergheim, Texas 78004; phone 830-336-3939; Web site www.caretaker.org

Pick up and go. Though not specifically for senior travelers, Site59 - Travelocity's Web location for last-minute travel deals ("59" stands for the 59th minute) - seems perfectly suited for retired geezers on the go.

Site59 (www.site59.com)

The deals are perfect for those who can pack a suitcase today and get out the door tomorrow or next week.

Because the listings change rapidly, I can't describe what's available for next week, but an example, prior to deadline, offered a four-day air-hotel package from Philadelphia to Barcelona for \$861.

It provided a choice of four hotels, rated four and five stars, located not far from Antonio Gaudi's fantastical cathedral, La Sagrada Familia, which is the centerpiece of this architecturally colorful Spanish city.

A four-day London trip from Philly sold for \$676. Site59 is a well-organized Web site, tailored according to various choices, such as destination, or "Sun & Beach," food and wine, skiing, Vegas casinos, flight and hotel, or car and hotel.

When was the last time you hiked around the Ring of Kerry? This fabled countryside in the southwest of Ireland affords some pleasant and exhilarating sights. 50plus Expeditions is offering 11 days of moderate walking from sea to lakes and mountains, woods and glens, for \$1,495. The company has a plethora of hiking and cycling trips worldwide, from Borneo to the American Rockies, for groups (usually limited to 16) of adults over the age of 50.

A 17-day visit to Patagonia in Argentina and Chile costs \$3,045 and is described as "demanding" on the hiking index. Those trips are scheduled in the South American summer, November through February, and include rain forests and glaciers. Contact 50plus at 1-866-318-5050; 50plus Expeditions, 40 Brisbane Rd., Toronto, Ontario M3J 2J8 Canada; www.50plusexpeditions.com

Senior info. Where can a senior go to obtain detailed information about nearly every country on the globe? Crime? Food and drink? Visas? Red tape? Work and study? History? Maps? Climate? Local transportation? Attitudes and behavior? Health and insurance? Traveling with disabilities?

Try this Web site: www.50something.com

Senior Traveler / On This Page

Next week: Online Traveler

May 15: Hip Trip

May 22: Game Traveler

John Hilferty can be reached at hilf@johnhilferty.com

LOAD-DATE: May 1, 2005

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Pittsburgh Post-Gazette (Pennsylvania)

May 1, 2005 Sunday REGION EDITION

SECTION: SPORTS, Pg.C-2

LENGTH: 926 words

HEADLINE: SUPER-SIZED WAISTLINES;
NOT ON THE BALLPARK MENU

BODY:

I am writing in defense of fat guys.

Hey, somebody's got to stand up for them, since they're otherwise occupied in sitting at the dinner table, chowing down. The only time fat guys stand up is to waddle back to the head of the line at the all-you-can-eat buffet. But I understand, and so am here to make sure they get their just desserts.

The Red Sox were in Fat City last October, when generations of championship-starved fans were euphoric over Boston's first World Series victory in 86 years. There were heroes galore in that historic triumph, but none bigger than ace pitcher Curt Schilling, who became a larger-than-life figure by winning Game Six of the American League Championship Series in Yankee Stadium, then Game Two of the World Series in Boston against the Cardinals, with blood oozing from an ankle that had been surgically patched in a MASH-like procedure that would have made Hawkeye Pierce proud.

It was a gallant and gutsy performance by Schilling. Now, though, when Red Sox fans talk about him, the topic of conversation is not his guts, but the gut protruding over the waistband of his doubleknits.

The big righty showed up for spring training looking as if he had attended a few too many offseason awards banquets, although the primary reason he was carrying a few extra pounds had more to do with his inability to work out extensively following reconstructive surgery on that injured right ankle.

Suddenly, the calorie count has become more important than the pitch count for Schilling and rotund lefty David Wells now that the aging aces are sharing a table for two on the disabled list, leaving Boston's cupboard bare of top-quality starting pitchers.

Wells is listed at 248 pounds in the Red Sox' media guide and, if there was betting on that figure in Vegas, the money would be pouring in on the "over."

If Wells were in better shape, the hue and cry has gone, he might not have sprained his "plantar fascia" — which, until this week, Wells probably thought was a kind of pasta.

Bad enough that the Red Sox bid adieu to Dr. Bill Morgan, whose innovative surgical talents enabled Schilling to keep pitching last October. Now, it seems, the fans want to bring in Jenny Craig.

This is strange because most fans generally love Fat Guys — perhaps because they can identify with them.

Big John Daly overindulges in food, as well as, at various times, gambling, cigarettes, alcohol and women — he's gotten married more often than he's won golf tournaments. But his popularity continues to outpace his ever-increasing waistline.

Seldom has an athlete been more popular than William "Refrigerator" Perry, the massive tackle who anchored the fearsome Chicago Bears defense that destroyed the Patriots, 46-10, in Super Bowl XX. And there's plenty of precedent in baseball for fans adoring players packing a few excess pounds.

Babe Ruth's beer gut didn't keep him from becoming the game's greatest home run hitter, and its most beloved player.

And then there was Hack Wilson, a contemporary of Ruth's who was described by the late Bill Veeck as "an oddly

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built, stocky little barrel of a man, with clothes hangers in his shoulders and a watermelon in his gut."

In his wonderful book, "Veeck, as in Wreck," the former owner of the Indians, White Sox and St. Louis Browns describes the day he went into the Cubs' clubhouse and found Wilson, who was known to take a drink or two, "in one of those big, high, old tubs with a 50-pound cake of ice.

"Well," Veeck wrote, "what would you do if a 50-pound cake of ice jumped into your bathtub with you? You'd try to jump out, right? That was precisely what Hack was trying to do. Enthusiastically but not successfully. Every time Hack's head would bob up, [the trainer] would shove it back down under the water and the cake of ice would come bobbing up. It was a fascinating sight, watching them bob in perfect rhythm — first Hack's head, then the ice, then Hack's head, then the ice.

"The date would be easy enough for any scholar to find. That afternoon, Hack hit three home runs. It was the same year that he hit 56."

Which set a National League record that stood for years.

Red Sox fans always have embraced super-sized superstars such as Mo Vaughn and George "Boomer" Scott. Or would have, if they could have gotten their arms around them. And would Carlton Fisk have been as well-liked if his nickname had been "Slim" rather than "Pudge?"

Ah, you say, but they were hitters.

Fine. How about Early Wynn, who won 300 games while weighing well over 200 pounds? Mickey Lolich wasn't exactly svelte when he pitched the Tigers to victory in the 1968 World Series. Did anyone ever suggest, back in the days when Fernando Valenzuela was mesmerizing batters with his bizarre delivery for the Dodgers, that he drop a few pounds? And I don't remember any outrage in Boston when roly-poly Luis Tiant was winning game after game for the Red Sox.

That is, of course, what's eating Boston fans at the moment — the Red Sox aren't winning, and Schilling and Wells, who are being counted upon to lead the team to another title, aren't pulling their weight.

Schilling called the pitching problems the team is currently facing "an early gut-check." He'd better believe the fans will be checking out what sort of gut he and Wells will be sporting when they finally return to the mound. All will be forgiven, of course, if the two burly veterans round quickly into their customary form and deliver a steady diet of wins.

NOTES:

Jim Donaldson writes for the Providence Journal.

LOAD-DATE: May 1, 2005

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Reno Gazette-Journal (Nevada)

May 1, 2005 Sunday Final Edition

SECTION: BUSINESS; Pg. 1E

LENGTH: 657 words

HEADLINE: RSCVA board philosophizes: Gambling vs. adventure

BYLINE: Ryan Randazzo, rrandazzo@rgj.com

BODY:

Opinion

Ryan Randazzo

SAVE IT FOR SUNDAY

The struggle over Northern Nevada's image as a tourist destination went public this week, as community leaders struggled with what the central philosophy of the top tourism agency should be.

The board of directors for the Reno-Sparks Convention & Visitors Authority spent the better part of Thursday morning hashing out whether they should strive in their marketing to promote a "Gaming, plus," message - the current tactic - or move to "Adventure, plus."

The current strategy puts gambling at the heart of Washoe County's marketing message, and highlights other activities as the "plus" - or secondary marketing message.

The "plus" includes everything from downtown concerts to skiing Mt. Rose. The current strategy also uses the "America's Adventure Place" tagline, which assumes gambling is an adventure.

The Thursday debate focused on how the RSCVA can better meet its mission of bringing more overnight visitors to town.

But by the end of the meeting, even that goal was brought to question, philosophically.

Jeff Beckelman, president/CEO of the agency, told the board that based on meetings with hotel-casino officials, the RSCVA will not put "adventure" at the heart of marketing, leaving gaming as the central message.

Both strategies have obvious advantages. Gaming is what makes this region famous. Many consider it the birthplace of modern gambling, and travelers won't find such casino variety anywhere else except Las Vegas - regardless of how many tribes build casinos in other states.

But tribes are building casinos, and Vegas has this place beat by a long shot, so adventure makes sense as a marketing focus because the competition doesn't have world-class skiing, a whitewater kayak park or Lake Tahoe.

Beckelman's announcement quickly met opposition from the board, which includes officials from other industries as well as Reno, Sparks and Washoe County government.

The rift appeared between the casino and non-casino board members.

"I have a problem with that," Q&D Construction boss John Breternitz said after hearing the "Adventure, plus" efforts were abandoned.

Others quickly followed.

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"Marketing adventure is moving us forward for a positive image for the community, not that gaming has a negative image," County Commissioner Bob Larkin said. "I would challenge the gaming industry to come back to the table with a timeline of when we will move to "Adventure, plus."

And the debate was on.

"The reality of this business is that the casino is the driving force of the profitability of the industry," Reno Hilton President Tim Maland said. "It is driven by who ends up in the casino, not who ends up in the hotel."

County Commissioner Pete Sferrazza: "The goal is to increase overnight visitation, not fill casinos. If our main focus is to increase winnings in casinos, we should say that."

Some questioned whether it was worth debate.

"All we changed is what we are calling it," said Dave Miller of the Meadow Wood Courtyard motel.

"It will change our tactics," Beckelman replied.

Reno Councilwoman Sharon Zadra: "Is it attitudinally we are still going to promote adventure?"

Maland: "We're still selling the adventure message either way."

Reno Councilman Dwight Dortch: "We've got to focus on what makes us different."

Maland: "I just don't want people to think that the majority of our visitors are here because they are going to go rock climbing."

As a writer, I've got to agree with Breternitz, who was unapologetic about starting a conversation that seemed long overdue.

He accurately summed up why changing one word in the strategy was worth debate, and why the top tourism decision-makers guiding the RSCVA should be on the same page:

"We're minimizing the importance of strategic objectives by saying they're just words."

Ryan Randazzo, who covers gambling and tourism for the RGJ, can be reached at 788-6322 or rrandazzo@rgj.com.

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Restaurant Business

May 1, 2005

SECTION: ONLINE DISPLAY**LENGTH:** 1827 words**HEADLINE:** COVER STORY: High Times**SOURCE:** Print**BYLINE:** Patricia Cobe**BODY:**

When David and Michelle Myers opened their chic Los Angeles restaurant, Sona, in 2002, it was slow going at first. The stunning interior, centered around a one-of-a-kind wine decanting table and fountain sculpted from granite boulders, along with the ambitious menu, were intended to appeal to deep-pocketed diners. But the public was still reeling from the effects of 9/11, and construction cost overruns had eaten into Sona's capital, leaving little money to invest in the first-class wine program and other perks deemed essential by the Myerses to command the prices they set.

Almost three years later, the 90-seat modern French eatery is booked six weeks out, attracting a mix of loyal locals and fans who reserve from as far away as New York, London, Paris, and Shanghai. They come for David Myers' nine-course "spontane" tasting menu, and depart leaving behind about \$120 per person.

No doubt Myers' well-reviewed food, service, and award-winning wine program (Sona's cellar now boasts 10,000 bottles and two dedicated staff members) go a long way toward filling the tables every night. But there seem to be other forces propelling dining dollars to the high end of the spectrum. The "restaurant collection" in the \$1.7 billion Time Warner Center in New York City is also booming,

with patrons dropping \$300 per person for a sushi lunch at Masa and \$175 each for the 15-course chef's tasting menu at Thomas Keller's Per Se. And customers must wait at least a month to sample a \$250 dinner at Charlie Trotter's in Chicago or the "farmer's feast" (\$95 without wine) at Blue Hill at Stone Barns in suburban Westchester County, NY.

It might be hard for a Denny's regular to fathom how a meal can cost as much as a monthly car payment. While the economy has rebounded, a good portion of Americans are still living paycheck to paycheck. And even the more affluent may be worried about how soaring fuel prices, rising interest rates, and stratospheric real estate prices will affect their pocketbooks. They're shopping for bargains in places like Costco and Target, and buying gas-efficient Toyota and Honda hybrids.

Despite this behavior (or maybe because of it), some of these same consumers will pay a high premium for products and services that deliver craftsmanship and status. Recent restaurant openings and pricing trends suggest that high-end fine dining is falling into that indulgence category. Enough people are currently placing sufficient value on the quality of the experience to fork over bigger bucks than many might have thought possible just a few years ago. "People in the middle are exploring both ends, trading up when they want to and can," says restaurant consultant Karen Karp. "Today's economic climate is one of extremes."

During February, 54% of fine-dining restaurants enjoyed a year-over-year increase in sales, according to the National Restaurant Association, which said the segment hasn't seen those sorts of figures since the record growth of 2000. Hudson Riehle, the NRA's SVP of research, attributes the change to a surge in real wealth—44% of households earn annual incomes over \$50,000 (adjusted for inflation), up from the 34% of 20 years ago. "The environment for fine-dining is the best it's been in several years," says Riehle.

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Perhaps that's because the people most able to afford it are getting richer—and more numerous. The number of millionaires in the U.S. jumped nearly 33% between 2003 and 2004, to 8.2 million households, according to the New York-based research company, the Luxury Institute. CEO Milton Pedraza predicts that the ranks of the super-rich will continue to grow, and so will their quest for luxury products and services, including "a connoisseur experience when dining out," he says.

Riehle sees other forces fostering the upscale shift in fine-dining. Business profitability in general is up, and there's a definite link between corporate America's health and the way Americans eat. Not to mention the influx of European money; the increase in business and leisure travel from abroad to cities like New York, Las Vegas, Los Angeles, Miami, and San Francisco directly benefits high-end restaurants. The favorable exchange rate makes a \$150 meal seem like a deal to European diners.

"Overall, the strength of the economy is still solid," says Riehle. "Interest rates and energy costs may dampen spending, but they're not going to cause a lot of people to forego a fine-dining experience."

The fact is, while much of America continues to struggle with economic uncertainty, there's a swath of the population that has discretionary income coupled with sophisticated palates—and they're demanding over-the-top restaurants in which to spend it.

That's great news for Charlie Trotter, who waited 17 years to find the right situation to try another restaurant (his first venture, in Las Vegas, ended in relative short order because the food and prices were more ambitious than Sin City's norm at the time). He will join his elite colleagues in the Time Warner Center in October, where "business is way ahead of volume projections," Trotter says.

He feels that today's serious spenders are almost immune to outrageous prices. "When Alain Ducasse came to New York and charged \$350 for dinner, people were shocked," he says. "Now Masa is here with a \$500 dinner tab, and it almost seems acceptable. Higher ceilings are more the norm now."

While the food and trappings of ultra upscale restaurants is a draw, it's often the presence of a star chef that justifies the price in consumers' minds. Status seekers and sophisticated foodies alike—two of the core customer groups—demand genius in the kitchen. "Diners with deep pockets would much rather have a meal in a restaurant owned by Thomas Keller or Charlie Palmer than a group of wealthy foreign investors, and they're willing to pay for the privilege," says restaurant consultant Clark Wolf. "They will go out of their way for the mastery of Masa, the astonishment of a Per Se tasting menu, or the showmanship that accompanies dinner in Vegas."

At Per Se, for example, tables ordering any of the multi-course tasting menus rarely get the same item. While Keller and his cooks may present the same ingredient or idea with each course, each guest in the party gets a slightly different variation on the theme. Dinner for four might start off with a creamy vegetable soup, but one person would be served corn, another, onion, a third, asparagus, and the fourth, mushroom—each meticulously garnished and artistically presented in a unique way. And so it goes, through to dessert—a meal composed of tiny, expertly executed courses in which ingredients are seldom duplicated. Dinner can take four hours or more to consume.

David Myers takes a similar riff-style approach to dazzle patrons of Sona. "Cooking should be done in a jazz environment—as improvisation—with chefs adapting and applying their skills to whatever seasonal ingredients are on hand and spontaneously tailoring each dish to suit the particular guest," he says. "This way, each dish becomes a new challenge, a puzzle." All this attention to detail translates to sky-high labor and food costs, which of course are passed along.

Michael Mina, chef-partner in several Las Vegas and San Francisco restaurants, also believes people are looking for that "wow factor" to get their money's worth. At Michael Mina Bellagio in Las Vegas (average per-person check: \$110) and Michael Mina in San Francisco (average tab: \$140), the menus are tailored to each city's clientele, but both include certain Mina signatures. His first courses of Tartare of Ahi Tuna (sesame oil infused with Scotch Bonnet chiles, \$21) and Caviar Parfait with imported osetra and sevruga caviar (market price) are sought after by regulars, as is an entree of Maine Lobster Pot Pie with baby carrots, fingerling potatoes, and black truffles (\$59).

"Customers are much better educated about the importance of ingredients to a quality dining experience," Mina says. "I think Whole Foods has fueled that trend, and I love it."

He goes so far as to say that this is a contributing factor to the surge in ultra-high-end restaurants. With items like

heirloom tomatoes, artisan cheeses, and day-boat scallops now appearing on menus in the heartland, the diner spending \$100 and up for dinner wants to be pampered with more rarefied ingredients and razzle-dazzle. "To live up to expectations, I spend the majority of my job sourcing ingredients," Mina says. "I have to impress my guests by bringing drama to the table, by playing up flavor, style, presentation, a bit of everything."

Ultra-luxe restaurants are flourishing in tourist-driven locations and metropolitan hubs, and the long waits for reservations at places new and old suggest the market may be growing. But some high-end operators in other parts of the country have found too few patrons willing to break the bank on meals month after month. In Evanston, IL, Henry Adaniya is taking a U-turn with his concept, Trio, reinventing it as Trio Atelier with an average check of \$50. Just a year ago, patrons were spending \$180 per person for chef Grant Achatz's eclectic progressive tasting menus.

"Grant pushed the limits with his artistic expression and made a dramatic impact, but his tasting menus required very committed diners," Adaniya says. When Achatz left to open his own place, Adaniya felt it was time to do something less pretentious and less costly. "I wanted to serve food with a higher comfort level. It's more the way I like to eat, and I thought it would have greater appeal for people in this neighborhood," he says.

While the haute dining palaces are constructing elaborate multi-course extravaganzas, Trio's tasting menu has been deconstructed into a more casual format of small, medium, and large plates, giving guests the flexibility to compose their own meals, and raise their checks to whatever level feels comfortable. In the "medium" category, for example, Caraway Veal Cheek with braised root puree, mushroom, and lardon (\$10) shares the page with a Croque Monsieur (\$7), Beet Salad (\$9), and Curried Shellfish (\$12). Chef Dale Levitski's food is simpler, and the atmosphere, more relaxed.

"Guests can enjoy the prestige of really fine cuisine at a lower cost," says Adaniya. What's more, Trio can now do 180 covers a night in its 70-seat space, whereas before the average was 80 covers with 60 seats.

Consultant Wolf doubts the ultra-luxe restaurants will continue to grow the way they have in recent years. "We won't see the same confluence of trends that caused so many places of this caliber to open at the same time," he says.

But the highly publicized places and their celebrity chefs have certainly left their mark. They've awakened consumers to what could be—and have redefined fine dining in the process.

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Retail Traffic

May 1, 2005

SECTION: Pg. 4 ISSN: 0049-0393

LENGTH: 749 words

HEADLINE: Our New Age

BYLINE: Warren N. Bimblick Publisher Retail Traffic Magazine

BODY:

Sometimes a simple phrase can help capture and define a moment in history. Gertrude Stein famously summed up the 1920s as "the lost generation." In the 1940s, psychoanalyst Carl Jung predicted "The Age of Aquarius," a period of international peace and understanding. It became shorthand for the make-love-not-war youth of the 1960s.

In our business, we now have a handy if less elegant term that captures the essence of what's going on. It's "aggravated excess liquidity." Yes, it sounds a little like a gastrointestinal problem, but it's a serious condition that will take more than an over-the-counter remedy to cure.

AEL is the bloat caused by the enormous oversupply of capital that continues to flood into retail real estate, driven by low interest rates, a sinking dollar and a lack of alternatives for investors seeking healthy returns. The excess liquidity has undermined lending discipline, vastly inflated asset prices and depressed cap rates. We thank Jeremiah O'Connor, founder and managing partner of O'Connor Capital Partners, for giving the term currency, first at a conference in Boston and more recently in an interview with *Forbes* magazine columnist James Grant.

Whether or not folks embrace the term aggravated excess liquidity, we're sure the subject will be a prevalent theme as we gather in Las Vegas for the annual ICSC national convention. Let's hope some of us are talking about a cure.

There will be plenty of other topics to talk about in Vegas, too. Part of our mission at *Retail Traffic* is to present readers with those important issues that affect their business. Our job is to look beyond the daily flood of news - the new projects, the deals, the data - and figure out what it all means to our readers, helping them craft new strategies to respond to an ever-changing environment. Our editorial team, under the direction of Editor in Chief Beth Karlin, is willing to raise questions like, "Is the Mall Dead?" The answer was a provocative news analysis in the April issue in which Managing Editor David Bodamer gave readers a smart way to think about the momentous movements in the critical department-store sector. (In case you missed it, David's conclusion was that the traditional mall lives - it's the tired old three-department store anchor formula that looks sickly.)

I think you'll find that this special ICSC issue of *Retail Traffic* brings a well-informed, thoroughly reported analysis of the issues we need to care about:

* The massive consolidation in mall REITs has produced two giants who, between them, control more than 380 million square feet. Simon Property Group and General Growth Properties are now playing a high-stakes game, the outcome of which will affect all players in the mall business - including retailers. (See cover story, starting on page 88.)

* The continuing saga of the department-store industry. The same type of aggressive investment firms that made fortunes dismantling cookie and steel companies in the 1980s and by "rationalizing" media in the 1990s are turning to retail. They see in the inflated values of retail real estate an opportunity to "unlock" value. How these masters of the universe "fix" retailing will have an enormous impact on your business. (Read about the latest in excess liquidity and consolidation on pages 30, 36 and 48.)

* In response to the changing preferences and dynamics of shoppers, developers of retail and mixed-use properties

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must be increasingly inventive. We're seeing "power towns" – a new model that combines features of lifestyle centers, malls and big-box power centers. (On page 178, Retail Traffic board member and shopping center pioneer Yaromir Steiner writes about the New Town Center.)

* While department stores and some venerable chains such as Gap continue to struggle, we see a continuing flood of new retail concepts. This is particularly true among food purveyors. Take, for example, a French import, the bakery chain PAUL, which is moving into lifestyle centers or premium scoop shop Cold Stone Creamery. (See stories on pages 72 and 81.) And take a minute to look at our 16th annual SADI Awards, for the best in retail real estate design.

I thank our 37,000 readers for being so engaged in our magazine. I thank our editorial board for being so helpful as we ponder the retail real estate world. And I thank our business partners (a.k.a. advertisers) for their support.

May you conquer AEL! And, if you have a moment, please drop by our booth (319) at ICSC and say hello.

Best regards,

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Retail Traffic

May 1, 2005

SECTION: Pg. 226 ISSN: 0049-0393

LENGTH: 1757 words

HEADLINE: ATLANTIC CITY REDUX

BYLINE: By David Koch

BODY:

Less than a year ago, retail in Atlantic City seemed to boil down to fur coats and jewelry for high rollers, or pawnshops for losers. There were a few dining options – most visitors, especially the busloads of senior day-trippers, settled for the all-you-can-eat buffets.

While Las Vegas had transformed itself from a gambling town to an all-purpose entertainment hot spot, Atlantic City seemed stuck in a time warp. At the same time, the seaside resort's core \$4.8 billion annual gaming business has been flat while new East Coast gambling venues, such as Foxwoods and Mohegan Sun in Connecticut, siphoned off gamblers and now rake in \$2.8 billion a year. The next few years could bring additional gambling to resorts in Pennsylvania's Pocono Mountains and New York's Catskills.

But Atlantic City is fighting back – with hot new casinos like the Borgata Hotel that are drawing a younger, wealthier crowd. And, finally, they have a choice of shops and restaurants where they won't run into their grandparents. In the past 12 months, 500,000 square feet of new retail has opened near the Boardwalk.

The Walk, which encompasses seven city blocks, contains 320,000 square feet of retail and opened in August. Then Aztar Corp. opened the \$245 million Quarter extension in November, which included 500 additional rooms, a parking garage and 200,000 square feet of retail. And Gordon Group Holdings LLC, which co-developed the Forum Shops at Caesars Palace with the Simon Property Group and helped turned Las Vegas into a retail destination, has come to Atlantic City. This time, it has partnered with Taubman Centers Inc., on The Pier at Caesars, a 320,000-square-foot retail and entertainment center being built over the Atlantic Ocean, which will house a wedding chapel, nine restaurants and, retailers like Hugo Boss, Gucci and Louis Vuitton. Also on tap is a \$155 million expansion to the Walk, announced in April; a \$65 million New Orleans-themed resort called Showboat and a multiphase expansion of the posh, \$1.1 billion Borgata mega-casino.

It's About Time

"I think it's long overdue," says Richard Santoro, president of the New Jersey Retail Merchants' Association, a lobbying group of more than 3,500 retailers. "I think the folks in Atlantic City have recognized that retail is one of the components missing and that it is a good market."

Indeed, the state of New Jersey, which counts on its share of the billions of dollars in revenue that the city makes in gambling receipts, is now counting on a younger, more affluent Atlantic City clientele. "Our strategy is to be a full-service resort with gaming as an important amenity, but not the only thing to do in the market," says Curtis Bashaw, executive director of the Casino Reinvestment Development Authority (CRDA), a state agency that reinvests gaming revenues in education and housing. Since 1984, the authority has helped pay for an \$83 million high school, a \$268 million convention center and a \$14.5 million minor league baseball stadium. It has also helped fund casino hotel construction.

Just Build It

Another major catalyst has been the success of the Borgata Hotel Casino and Spa, which opened in 2003 as the first

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ground-up casino built in Atlantic City in 13 years. In addition to gambling and entertainment the Borgata has upscale restaurants, such as Suilan by Susanna Foo and fashion retailers including Misura and Bambino. "The Borgata proved very clearly that there is a younger, more affluent demographic that wants to come to Atlantic City," says Bashaw.

The Borgata was an immediate success, raking in \$636 million in its first year of operation, making it second only to Bally's. The owners, joint venture partners MGM Mirage and Boyd Gaming Corp., now plan a \$500 million expansion that includes condominiums and a Wolfgang Puck restaurant.

Other casinos are fighting to keep up. Harrah's Showboat is building a \$70 million House of Blues, while Caesar's is bringing in The Pier. With The Pier already 65 percent pre-leased, the Gordon Group believes it can recreate the success of the Forum Shops.

"Within six months after opening, the Forum broke \$1,000 a square foot," says Scott Gordon, Gordon Group president and director of development, who believes that The Pier can match those results. "The potential is there, the market is right, the demand is there and I think we have the right recipe."

Taubman Centers, which has a 30 percent interest in The Pier, will also assist with leasing and administrative support. "If someone asked would you want to be an investor of Caesars in Las Vegas and you know how it turned out, wouldn't you invest?" says William Taubman, executive vice president.

Taubman has made an initial investment of \$4 million. The two companies also have agreed to develop other casino-related retail projects in the future.

New Wave

Cordish Co. paved the way for new development with its Atlantic City Outlets at the Walk.

"There are literally only a handful of downtowns that can compare to the critical mass of national retailers we have brought to Atlantic City," says Gary Block, Cordish vice president.

The Walk opened last August with more than 40 retailers. It spans seven blocks between the Convention Center and the Boardwalk and contains 320,000 square feet of shop space. In April, Cordish unveiled a \$155 million expansion that will add 350,000 square feet of stores, restaurants, entertainment and office and residential space. Upon completion, the total development will amount to \$300 million.

Before Cordish started the Walk, retailers such as Gap, Banana Republic, Tommy Hilfiger and American Eagle weren't ready to set up shop there. "Perhaps the biggest challenge was overcoming perceptions - unfair as they may have been - about the market being a one-trick pony focused on gaming, and concerns about the vitality of the downtown," says Block.

Worse yet, the Walk didn't have the blessing of any casino. So the company turned to the CRDA, which has been essential to creating Atlantic City's new retail buzz.

The authority bought up land between the Convention Center and the Boardwalk. It now leases that land to Cordish under a 99-year agreement.

In 2001, the New Jersey legislature also allowed the CRDA to provide incentives for retailers. The agency can designate any non-gaming construction over 150,000 square feet as a retail/dining district and allow sales tax exemption on construction costs, which can save up to 6 percent. The agency can also rebate as much as \$2.5 million each year for 20 years on sales taxes.

"Five years ago, when we put together the plan for the Walk, it was a very different marketplace," says Bashaw. "The incentives were essential to getting the project done."

Incentives spurred new retail development, but so did a rumor: Vegas whiz kid and Mirage-builder Steve Wynn was coming to town and going to plop a billion-dollar behemoth right in Donald Trump's backyard. The Borgata was built, although by then MGM Grand had bought out Wynn's Mirage Resorts.

It remains to be seen how Trump will react to this development. Trump Hotels declared bankruptcy last November after being saddled with \$1.8 billion in debt. And in April, a U.S. bankruptcy judge approved a reorganization plan for Trump Hotels & Casino Resorts. The company will give \$17.5 million in cash to shareholders and part of the proceeds from the sale of the former World's Fair Casino in Atlantic City.

Trump will then be able to tap in to a \$500-million line of credit to renovate and expand his three Atlantic City properties. Discussions have already begun regarding the addition of another hotel tower to Trump Taj Mahal. Whether retail is also in the works remains to be seen.

The Tropicana, one of Atlantic City's oldest casinos, knew it had to change. So parent company Aztar Corp. opened the \$245 million Quarter extension this past November, including 500 additional rooms, a parking garage and 200,000 square feet of retail.

Modeled directly after the Forum Shops and the Canal Shoppes at the Venetian, the Quarter houses more than 40 tenants such as Chico's, Cache and Zinman in a setting themed on Old Havana.

"The Walk is an upscale outlet shopping, but the Quarter sort of took it up a notch," says Bashaw. "Whereas the Walk has a Brooks Brothers outlet, the Quarter has the real deal with a Brooks Brothers store."

Incentives from the CRDA helped to cut \$60 million off the cost. Aztar owns and manages the Quarter on its own. But being new to the retail business, it brought in MRA International, a Philadelphia-based retail and dining consultant, to help.

"When Tropicana approached us, no one thought of Atlantic City as a retail or dining destination," says Chuck Bargitikos, a principal at MRA International. "You thought of it as a gaming town. But we saw the 12 casinos of Atlantic City were generating the same amount of gaming revenue as the Vegas Strip. However the dining or retail revenue was negligible, because there was no supply."

The supply is there now. With nearly three major centers in less than two years, the first wave of retail has hit. The question remains whether there will be a second. "More may come," says Joseph French, senior investment adviser for Sperry Van Ness. "Is it necessary? I'm not so sure. I don't know how compelling a fourth center will be."

No new retail plans have been announced as developers and casinos wait to see if the Pier delivers on its promise.

Traffic numbers seem to suggest that Atlantic City could support more retail - a lot more. Last year, Las Vegas received 38 million visitors, while Atlantic City had 33 million. The Las Vegas Strip has about 5 million square feet of retail, says Gordon. Even after the Pier, Atlantic City will have less than a million.

"Our philosophy is that the market is still underserved," says Bargitikos. "When you look at Vegas, they have had three expansions at the Forum Shop, and a lot of other stuff like the Aladdin and Bellagio. There's a ton of stuff out there that's still not available at Atlantic City."

Market Profile/Atlantic City

DEMOGRAPHIC OVERVIEW

- * Number of tourists in 2004: 33 million
- * Number of tourists in 2003: 32 million
- * Average age of visitors in 2004: 52
- * Average age of visitors in 1998: 54
- * Percentage of visitors who are female: 67 percent
- * Average household income of visitors: \$55,000
- * Number of hotel rooms: 18,000
- * Number of hotel rooms added in 2004: 959
- * Total casino revenue 2004: \$4.8 billion - 7 percent increase from 2003

Sources: Casino Control Commission, Atlantic City Convention and Visitors Authority

LOAD-DATE: May 3, 2005

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Retail Traffic

May 1, 2005

SECTION: Pg. 234 ISSN: 0049-0393**LENGTH:** 1832 words**HEADLINE:** DOWNTOWN VEGAS ? THE LAST FRONTIER**BYLINE:** By Patricia L. Kirk**BODY:**

Downtown Las Vegas must have set a record for most persistent decay in the midst of plenty. The area has been in a 40-year slide, starting with the exodus of gamblers to the gleaming new hotels to the south, on The Strip. The city became the gambling capital of the world, taking in billions.

In the 1990s, the Strip was reborn with enormous new family-friendly resorts, bringing in even more money. Downtown was the place for seedy by-the-week rooms, divy bars and low-roller casinos. Even as Las Vegas became the fastest-growing metro area in the nation, bringing about 60,000 new residents a year, downtown remained part of the city's dissolute history - not its prosperous present.

That may be changing. The faded central business district, established when the railroads put the town on the map in the early 1900s, is finally catching up with the rest of Vegas. With backing from City Hall and an infusion of cash from developers, downtown is becoming a destination in its own right. Buyers are suddenly standing in line to purchase condos that won't be ready to move into for a year or more. And the buzz around downtown has got retail developers jockeying for position to serve this up-and-coming area.

"More projects are happening in downtown than on the Strip, because the city has a pro-growth council and mayor who wants to see a good vertical legacy when he's gone," says Kenneth LeVesque, entitlement coordinator in charge of getting permit and preconstruction approval for locally based JMA Architectural Studios, which designed Summit Tower. The \$700-million, 73-story tower will include 159 ultra-luxury condominiums atop 800 condo-hotel units and 25,000 square feet of restaurants and retail. "This is a good thing for downtown, but it is a struggle dealing with infrastructure," he adds. "This is an older city with infrastructure that needs a lot of work."

Most people credit the city's colorful mayor, Oscar Goodman, for the sea change in the downtown landscape. Goodman, a Democrat, who as a lawyer defended organized crime figures, was elected in 1999 and outlined a vision for "Manhattanizing" the city's core. He admits that downtown's revitalization was slow getting off the dime. "When I was elected six years ago, people were running away from downtown," he says. "But I knew it was important to focus on downtown to sustain the vitality of the entire region. I waited for a year and a half; begged people to do something," Goodman adds. "Everyone came at once. Now, every day somebody wants to show me a new project."

It didn't just happen. Goodman has traveled the country to woo investors and has gained a reputation as a savvy cheerleader for his city. And at home, he's helped push through zoning changes that make it easier for developers to come in. Rundown neighborhoods have been recast as Arts, Entertainment and Cultural districts.

In the past year, the pieces fell into place. Not one major project was in the works in downtown Vegas a year ago. Today, 28 sites with about 8,000 residential units are rising or planned in the Las Vegas CBD. Most are high-rises, ranging in height from eight to 73 stories, with ground-floor retail of, on average, about 20,000 square feet, according to Julie Quisenberry, senior economic development officer for the city.

The aim is to create a lively 24/7 lifestyle for new downtown residents. The City of Las Vegas General Plan calls for ground-floor retail in 70 percent of downtown residential projects, points out Steve Van Gorp, director of the city's Office

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of Business Development. The idea is to make sure downtown is a cool place to walk around.

"It's a complete transformation from check cashers to restaurants, nightclubs, high-end shops and coffeehouses - all the commercial services a person could want if living in an urban condo," says Quisenberry, a former broker. The city is currently negotiating with several national grocery operators for a downtown supermarket, which she notes is pivotal to the area's success as a community.

One key component is a plan to convert a 61-acre parcel, now occupied by an abandoned rail yard and rundown commercial buildings, into residential and retail properties. Union Park will include a total of 250,000 square feet of neighborhood retail, which the city is building in partnership with The Related Group. The project, which includes the city's Cultural District, will be developed in phases, according to Marty Berger, executive vice president for The Related Group, with two residential towers, a new city hall, a 350,000-square-foot performing arts center, a 300,000-square-foot office building, and Lou Ruvo Alzheimer's Center coming first, followed by a baseball stadium, academic medical center and more residential with ground-floor retail later.

Since the plan was announced in early 2004, developers have been pouring in with proposals. These neighborhoods are already seeing change, with galleries and other art-related businesses, restaurants, nightclubs and residential projects replacing mechanics shops, bug exterminators and other industrial facilities.

Several art galleries, design shops and home-design showrooms have opened in the Arts District, in the western part of the city, and projects like Holsum Lofts, formerly the Holsum Bread Co., are intended to provide live-work space for artists. Additionally, a couple of nightclubs and restaurants have opened in the Entertainment District, which is located east of Fremont Street. Barclays North, Inc., a Seattle-based residential developer, is building Streamline Tower on a site here. This project consists of 251 condominium units and 11,000 square feet of retail and entertainment space.

And, of course, it wouldn't be Vegas without some gambling. Barrick Gaming Corp. has paid \$200 million for property near downtown and plans six casinos. Overall, Barrick intends to invest \$1 billion downtown over the next decade.

As more projects are announced, more developers are showing interest, says Dean Jalili, senior investment advisor for Sperry Van Ness in Las Vegas. That, he says, includes international investors. "Because downtown is so rundown it's taken a little while to happen, but the outlook for the downtown market is very positive," he says. "Developers want into this market, because of skyrocketing land prices and the city's commitment."

Jalili is currently working with an Israeli developer to locate property here, and other international developers have already moved in, including Australians Victor Altomare and Joseph Di Mauro, who funded the Summit Tower project.

On the retail front, New Jersey-based Chelsea Property Group, which was acquired by Simon Property Group last year, got a leg up on the competition by opening the 435,000-square-foot Las Vegas Premium Outlets on South Central Grand Parkway in August 2003. The project offers merchandise from 110 upscale retailers. "It's a high-performing center; it's a great location, our shoppers are very happy, and that's what it's all about," says Michele Rothstein, senior vice president of marketing for Chelsea.

Across the street from the outlet center, The Related Group is developing the World Furniture Market, a new 57-acre, 8-million-square-foot industry showroom and market facility at the gateway to downtown. Eleven of the 25 top U.S. furniture manufacturers have already signed up for space in the facility, including Ashley Furniture and Lane, says Berger, who notes that when completed, this will be the largest industry showroom and market facility in the nation.

The first of eight buildings will open in time for the facility's first industry show, which begins July 25. Although this building has 1.3 million square feet of space, Related is providing another 1.3 million square feet of showroom space in tents and at the convention center.

On the edge of the city, Altomare and Di Mauro are building Liberty Tower, an ultra-luxury residential project, with 7,000 square feet of ground-floor retail, on the edge of the city across the street from the historic Stratosphere hotel and casino. Nic Niccum, an architect with JMA Studios, says the owners are currently searching for an independent restaurant operator to create a unique sidewalk cafe, which has been given the working title "Freedom Cafe." The concept is that cafe patrons could ask for anything they would like to eat and the chef will prepare it.

The sudden reversal of fortunes for downtown Las Vegas has a lot to do with Mayor Goodman, says local developer Sam Cherry, the first developer to build upscale condominiums in downtown. "In the beginning he didn't understand the process, but prodded everyone to get projects done. He pushed every button necessary to get a few developers to come to

Retail Traffic May 1, 2005

the table," he adds. "The city's support was the catalyst for us."

And, notes Keith Schwer, professor of economics and director of the Center for Business and Economic Research at the University of Nevada Las Vegas, persistence helped. "Things picked up because the city has been at it a long time," he says.

In the end, however, Schwer says it's the market that made downtown's revitalization viable. The region's economy is experiencing phenomenal growth: Gaming was up 10 percent last year and new residents continue to pour in. Based on increases in state tax revenues, the Nevada economy grew by 9.7 percent in 2004, according to a report by a state Economic Forum, which predicts another 5.8 percent increase in growth this year. Additionally, the Las Vegas region is expected to add 60,000 new residents this year, which is pushing development near land's end and land prices up.

There is another factor, too. In 2003, voters approved a "Ring Around the Valley" anti-sprawl ballot initiative. The law limits how much public land the Bureau of Land Management can release to developers at its semiannual land auction, limiting the southward sprawl of the past decade. Consequently, land has become increasingly scarce and values are skyrocketing, so developers are now looking inward for space to build, Schwer suggests.

Cherry and the San Diego-based Tom Hon Group, an affordable housing developer, were the first two residential developers to go into the downtown market. In March, Tom Hon completed L' Octane, a 52-unit affordable family project targeted at city personnel and schoolteachers. However, Cherry's \$61 million SoHo Lofts, a 15-story, 120-unit condominium project with 9,000 square feet of retail space, is what set off upscale residential development in downtown. "Before SoHo, there was no interest in downtown at all," Cherry says. "Now, developers from all over the world are doing deals."

DEMOGRAPHIC OVERVIEW

- * Population (2003 estimate): 1.57 million
- * Median household income: \$44,616
- * Unemployment rate (Feb. 2005): 4.6 percent

MARKET OVERVIEW

- * Average retail rent: \$19.44 per square foot
 - * Average vacancy: 4.8 percent
 - * Construction: 1.4 million square feet
 - * Planned: 6.8 million square feet
- Sources: Census Bureau, BLS, CB Richard Ellis

LOAD-DATE: May 3, 2005

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Copyright 2005 McClatchy Newspapers, Inc.
Sacramento Bee

May 1, 2005, Sunday METRO FINAL EDITION

SECTION: SPORTS; Pg. C10; NBA BEAT**LENGTH:** 1338 words**HEADLINE:** Love 'em or hate 'em, these are 5 feisty guys**BYLINE:** Joe Davidson Bee Staff Writer**BODY:**

These are the guys one takes great pleasure in clobbering and muting.

Foes so spastic and so into it, they gnaw at you. But they're also the type you would certainly appreciate having on your side.

An All-Fiery-Five collection of fired-up, wound-up and driven postseason players would look something like this: Guards Jon Barry, Houston Rockets, and Damon Jones, Miami Heat; forwards Reggie Evans, Seattle SuperSonics, and Kenyon Martin, Denver Nuggets; center Alonzo Mourning, Miami Heat.

These guys couldn't play a video game without knocking the couch over. The oldest of the bunch at 35 is Mourning, who has rediscovered his competitive furnace. He's back in Miami after his career was nearly derailed because of kidney problems. He's flexing his muscled guns, high-fiving all comers as in his early Heat days. And he said the other day after an especially inspired Game 2 victory over the New Jersey Nets that he plays every game "like it's my last."

The biceps thing? It bothers opponents when he scowls and shows the brawn like someone at a WWE reunion, but no one's complaining in Miami.

"If I had Zo's biceps, I'd be flexing all the time," Heat coach Stan Van Gundy said in his post-Game 2 news conference. "I'd be coaching in sleeveless shirts. I could only dream of that."

Kings fans remember Barry's intensity when he helped kick-start the once-woebegone franchise during his Sacramento stint from 1998 to 2001. He's bringing it for the Rockets these days. Hitting jumpers, helping on defense, pumping his fists, imploring the crowd to get up.

Barry said his basketball fire was about to be doused for good in Atlanta, where he started this season. But he has been rejuvenated in Houston, so much so that he's thinking about playing at least another year.

Jones irritates with his skills and his constant giddiness. He may be the only guy in the league who grins while he's shooting, when he's getting fouled, when he's getting dunked on. And he loves to showboat when he's the one scoring, particularly on three-pointers in what has been his finest season. But he did shoot down one theme last week, that he's the Alfred role alongside Batman (Shaquille O'Neal) and Robin (Dwyane Wade), from a TNT studio gag that included a graphic of Jones cleaning O'Neal's toilet.

"I don't want to be Alfred the butler anymore," he said during a TNT interview, albeit with that grin. "I don't do toilets, man. I shoot the basketball."

More Zo O'Neal and Mourning are buddies now, hamming it up, embracing, acting like long-lost brothers.

Years ago, they despised each other, with O'Neal admitting last week to Heat reporters that he was turned off by the close relationship among the Georgetown center fraternity that also included Patrick Ewing and Dikembe Mutombo.

"I was a hypocrite about Alonzo Mourning, and I admit that," O'Neal said. "I didn't know him. I didn't like him. Not for personal reasons, but for basketball reasons. That's how you have to be sometimes when you're competing against

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someone - trying to get the same thing they are."

The commish speaks NBA Commissioner David Stern had plenty on his mind while speaking to media last week in New Jersey and Chicago.

He said that the players association and the owners (and the commissioner) agree that more stringent drug testing is in order, including testing for steroids.

"We had testing back in 1983 when drugs were only supposed to be a basketball issue," Stern said. "It turns out they're an issue for the entire country, for foreign policy and for a lot of things. And then it morphed to testing for rookies at random and for veterans. Of all the things I would anticipate contentious negotiations about, I just don't think this is going to be one that separates us, because we realize what we mean to people and what obligations we have."

More commish speak Stern also took what appeared to be an indirect shot at Vince Carter when the topic was about high-priced players forcing a trade, a troubling trend this season.

"That's very bad for the league," he said. "Fans that are making average salaries see guys averaging \$6 (million to) \$7 million a year, announcing that they want to be traded - and then indicating that during that period of time they didn't try as hard as they might have - that's not good. And it shouldn't be. But it is. Things like that are the responsibility of the (NBA players) union to talk to their players, indicate what the job description is and ask them to comply with it."

"It's not a good thing. I wouldn't kid you. It's quite damaging."

Carter forced a trade from Toronto to New Jersey when he said he wasn't quite with it anymore.

"I wasn't meaning to confine it to the Nets," Stern said. "This is an equal-opportunity situation. It's happened a number of times. It happened with Tracy McGrady; it happened with Baron Davis. Latrell (Sprewell) made a few comments and got heaped into it. It wasn't the best thing."

Bullish in Chicago One of the feel-good stories this season is the resurgence of the Bulls, so good and so dominant in the 1990s with six NBA championships and so putrid since Michael Jordan left following the 1997-98 season.

Now the Bulls are a rising bunch, with youth and talent and a coach in Scott Skiles. And soon, questions that will hover throughout the offseason.

Tyson Chandler and Eddy Curry will be free agents. They are big guys with skills, Chandler more so on defense and Curry more so with the ball in his hands. Both are sure to be pursued - you can't teach size - but Chicago operations chief John Paxson said he's ready for a fight.

"If anybody wants to waste their time making offer sheets, they can go right ahead and do so," Paxson told Chicago reporters. "But no way is anybody going to steal these players from us. We intend to match whatever offer they get."

It'll be especially curious to see what happens with Curry, the team's leading scorer who has missed the postseason because of health concerns. Does his stock go down now because the Bulls seemed to get along just fine without him? His agent wants maximum money. The Bulls aren't so sure he's worth it.

Webb vs. Wallace The irony is that Chris Webber is a Detroit guy playing in Philadelphia and Rasheed Wallace is a Philly guy employed in Detroit.

And mixed in, Webber is checking Wallace a lot one-on-one, with mixed crowd responses.

Webber was booed in Detroit during Games 1 and 2 when the Pistons played host to the 76ers, and Wallace was booed in Game 3 in Philadelphia.

Wallace and Webber have been pals since their season together with the Washington Wizards in 1995-96 - a team that Jordan of the Bulls said was a rising power, but instead turned out to be a mirage.

Webber has endured a tough go in Philadelphia, from his ailing knee to fitting in alongside Allen Iverson. Wallace, meanwhile, is so chipper these days - he has had a tremendous year defensively - that he's even talking to the media.

Wallace told Detroit reporters that he can feel for Webber, to a point.

"As a friend, I know the type of person he is, I know the type of player he is, I know (the injury) is affecting him mentally," he said. "But when I'm on the floor, I don't worry about it too much. No mercy."

Sacramento Bee May 1, 2005, Sunday

By George He's a hot topic now, George Karl, but not too long ago he couldn't even get UNLV to look his way.

At least that's what former Utah coach Rick Majerus was led to believe.

Good friends with Karl, now the savior coach for the Denver Nuggets, Majerus told the Rocky Mountain News: "It's weird. At this time last year, I was trying to get him the Vegas job. I called Vegas and said, 'You should hire this guy. This guy is a great coach.'

"They just blew him off. Now he's the hottest coach in the NBA."

Rebels fans were intrigued, however, to the point that they once wore Karl masks at a game. Lon Kruger, a former college guy who became an NBA guy, wound up with the UNLV gig.

* * *

The Bee's Joe Davidson can be reached at (916) 321-1280 or jdavidson@sacbee.com.

GRAPHIC: Jon Barry Alonzo Mourning

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Copyright 2005 The Salt Lake Tribune
Salt Lake Tribune (Utah)

May 1, 2005, Sunday

SECTION: Final; Pg. H3

LENGTH: 641 words

HEADLINE: San Diego's Fleet Science Center offers hands-on exhibit

BYLINE: Compiled by Tom Wharton

BODY:

The Reuben H. Fleet Science Center in San Diego's Balboa Park is opening the exhibition "The Swing of Things: The Science of Motion and Perception" on June 18. This exhibition includes 39 hands-on activities designed to make science, math and technology fun.

Motion exhibits include the avalanche, downhill racer, stereo sound, center of gravity and optical illusions.

Admission to the science center, with more than 100 exhibits, is \$6.75 for adults, \$6 for seniors and \$5.50 for youth 3 to 12. For information, call 619-238-1233 or visit <http://www.rhfleet.org>.

'Hairspray' in Vegas

The hit Broadway musical "Hairspray," which won eight Tony Awards including Best Musical, will open a multi-year engagement at a newly remodeled theater at the Luxor Hotel in Las Vegas. Preview performances begin late in 2005. More information: <http://www.luxor.com>.

FESTIVALS

Reno River Festival

The second annual Reno River Festival is May 12-15. The four-day festival includes clinics for "never-ever" beginners, intermediate paddlers and children. There will be a charity raft race for the Truckee River Trust and Nevada Transplant Network. Many hotels are offering discounts. For information, log onto <http://www.visitrenotahoe.com>.

Mesa Verde event

The fourth annual Mesa Verde Country Indian Arts and Western Culture Festival runs May 27 through June 5 in Cortez, Colo. Events include an art market, a rug seminar, American Indian dances, a fiddlers' contest and special exhibits at area museums. To learn more, call 800-530-2998 or visit <http://www.mesaverde country.com>.

THE ARTS

Surrealism in Phoenix

The Phoenix Art Museum's Steele Gallery will host the exhibit "Surrealism USA" from June 5 to Sept. 25. It includes more than 100 paintings, sculptures and works on paper and examines the history of surrealism in the United States between 1930 and 1950. It includes key European artists such as Salvador Dal, Yves Tanguy and Max Ernst. For information, call 602-256-1222 or visit <http://www.phxart.org>.

ON THE WEB

Yellowstone information

For information on what to do or where to stay when visiting Yellowstone National Park, travelers can check out <http://www.YellowstonePark.com>.

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BOOKS**Volcano guide**

Ever want to visit a volcano? NASA volcanologist Rosaly Lopez shares tips and stories in the book *The Volcano Adventure Guide*. The book includes eight rules for visiting volcanoes, five rules for surviving an eruption and details on volcanoes from Hawaii to Italy.

GEAR**Mailing kiosks**

One frustrating aspect of travel these days is forgetting to leave a prohibited airline item, such as a pocket knife, multi-tool or lighter, at home and being forced to surrender the item at airport security. A company called ReturnKey Systems has automated mailing kiosks available at some airports. For information on using the system or where it is available, contact ReturnKey Systems on the Web at <http://www.itemreturn.com>.

BARGAIN**California discounts**

The Southern California city of Costa Mesa will offer \$30 reimbursement on toward airfare or gasoline and \$30-per-night dining certificates redeemable at 22 restaurants this spring and summer. To qualify, visitors must book a minimum two-night stay at one of seven hotels. For information on the program, call 800-399-5499 or visit <http://www.costamesa-ca.com>.

TOP TEN: UNKNOWN ISLANDS

Ten great islands you've never heard of, as reported by Arthur Frommer's Budget Travel:

1. Kangaroo Island, Australia
2. Isla Bastimentos, Panama
3. Isle of Harris, Scotland
4. Ile la Barthelasse, France
5. Isla Holbox, Mexico
6. Ovalau, Fiji
7. Ilha Grande, Brazil
8. Miyajima, Japan
9. Korcula, Croatia
10. Faial, The Azores

TRAVEL QUOTE

"A traveler without observation is a bird without wings." — Moslih Eddin Saadi

GRAPHIC: The Pendulum Snake is one of 39 hands-on activities at the new Swing of Things! exhibition at the Reuben H. Fleet Science Center that opens June 18 in San Diego's Balboa Park.

LOAD-DATE: May 02, 2005

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Scientific Computing & Instrumentation

May 1, 2005

SECTION: No. 6, Vol. 22; Pg. 10; ISSN: 1524-2560

IAC-ACC-NO: 132850199

LENGTH: 1467 words

HEADLINE: Turnaround: Sin City Barks for Pittcon: What will become of big conferences, and what can be done to save them?lab data management; Column

BYLINE: Hice, Randy C.

BODY:

The Lincoln Town Car is a soulless behemoth of a vehicle with all of the storied agility of a coal barge. What passes as a poor man's limo in some circles, glows as a beacon of poor judgment in terms of the driver having mistaken raw tonnage with automotive quality. Sheesh, they didn't even put in an XM Radio in this beast, nor beverage holders. So what good is it? To make matters worse, the car was black. Having lived in sun-drunk Clearwater, FL for three years, I knew that only those weak in the mind would choose such a radiation magnet. I scowled at the AVIS rental agent and snatched the keys from him anyway. I was short on time, and needed to get to Pittcon 2005.

I yanked the beast onto the Bee Line and headed for the Orange County Convention Center (OCCC) to make a brief visit to the show to collect my press credentials and grab a bottle of water. To my delight, the Press Room was easy to find, unlike the camouflaged bunker in Chicago in 2004. The staff couldn't have been nicer, nor more efficient, and despite the fact that my procrastination had caused me to arrive unregistered, the staff cheerfully greeted me.

"Mr. Hice, relax, and we'll take these materials to Registration for you and have your badge in a few minutes. Have something to drink."

"How about a premium margarita, on the rocks with salt? Cointreau instead of Triple Sec, please."

She looked at me, but now contemplated my request seriously.

"Well, I ..."

"Never mind. Water is free. I'll wait here."

In minutes, they whisked my credentials to me, and I headed toward the floor. I thought I'd start cold turkey; no mini-guide to help find booths. I just wandered toward the towering Waters signage, using it as a lighthouse to guide me toward the safe harbor of the Informatics section.

"Alright," I said to myself, "where are the people?"

I was disoriented from the paranormal shock of not feeling a teeming herd of conferees. On Tuesday, I expect Pittcon to really get down to business. Where were the short stout men in suits? Who kidnapped the geeks stuffing their souvenir bags with candy, pens and anything else that was free, no matter how useless?

No, this isn't a good sign. Not good at all.

I had blamed the proximity to Disney in the past for slippage in Orlando Pittcon attendance. I had greedily planned to profit from the boondogglers by publishing my own expert guide to the Disney World Magic Kingdom, and shamelessly hawk them in the lobby of the OCCC. Who could write a better guide than someone who held season passes and dragged

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two young children around this Lilliputian Las Vegas more than two dozen times?

"Hey buddy, come over here," I would say, "look, I have the secrets. I know the patterns. Twenty bucks will save your life."

"Well, I don't know ..."

"That's the point. I do know. Look, how about a taste? When you get to security, take the bags and send your wife through the gate. She can go through there if she's not holding anything. You get a light shakedown, and you're in."

I see him pulling away in fear.

"No, no. Listen," I command, "once inside, sprit up. Send your wife and kids clockwise at the end of Main Street USA, don't be a moron and blindly head towards Buzz Lightyear and Space Mountain with your family.

My God, that's suicide!"

"WHY?"

I have him hooked. I seize his shoulder.

"Because that's what all the salmon do. You run ahead with all your park passes, get Fast Passes to Space Mountain, and meet your family back at Splash Mountain. Hit that ride, but make sure you move over to the far side of your seat, or else you'll get hosed near the end of the ride by a trickling waterfall. Now, look carefully at the re-entry time on your passes. Most fools think they can only hold one Fast Pass at a time. That's reckless ignorance. The computer will let you grab another the second your Fast Pass becomes valid. Now, you'll have an hour or two before that happens, so hit Thunder Mountain Railroad immediately. You'll be ahead of all the lemmings over at Tomorrowland, so you'll have free run of the opposite side of the park."

He's into me like a shylock now.

"Okay, then, with 15 minutes to go before your Fast Pass comes due, you sprint like a rabid dog over to Buzz Lightyear, grab Fast Passes for that, then head to Space Mountain. Zoom past the horrible line, and you will feel the hatred and envy of all of those schmucks as you legally cut in front of them. Expect snide remarks, but keep looking forward snobbishly."

He's going for his wallet now. I see Andrew Jackson.

"Smart move. Look, last hint. It'll be time for lunch at this point, head to the tavern near the Haunted Mansion. Grab some lunch, do the Mansion, then head towards Pirates of the Caribbean. That' old, and never crowded. Just cover your kid's eyes when you get out because Disney perpwalks you through the gift shop as your only means of exit. You miss this key move and you'll be hauling an armload of plastic muskets and cutlasses. When you leave, don't be tempted to march up the Swiss Family Robinson Tree House. It's seriously lame, and they rush you through like Black Angus in a slaughterhouse line."

I dismissed him. "Okay, good luck, I have to sell about 50 of these quickly."

I don't have any such sage advice for the Pittcon organizers, though. I took an informal poll among vendors as to why they thought Black Tuesday was occurring. Interestingly, all said the same thing: the Internet.

"Why should people spend the time and money to come here when they can get a lot of information online?"

"You can't squander the boss's money on the Internet," I respond, "well, yes, you can charge an iPod to the Corporate Amex because you need relief from job-related stress, but I don't recommend that."

"You can't get demos either. Wait, WebX and NetMeeting changed that too. Hmmm ... well, okay, you can't network!"

But the people who do power networking are vendors, who evidently are attempting to take control of Pittcon in terms of dominating the customers in sheer numbers. Pittcon was awash with Bird Cage Management. That's when you shake a cage of canaries and they flutter up crazily and land on different perches, all while remaining in the same cage.

This former GM is now a consultant. That Vice President is now that, er, Vice President. Look, that sales guy is now ... you get the picture.

What will become of big conferences? Should they survive, or fall to Darwinian pressures? What can be done to save them?

What will become of big conferences?

Well, all trade shows are not moribund, or even stagnant. Look at the Consumer Electronics Show? Heck, when I lived in Atlanta, the biggest show was for Sporting Goods Manufacturers, called The Super Show, and the general public wasn't even invited! Of course, seeing Michael Jordon, Barry Bonds, Shaq and a cast of hundreds is a major draw.

Should they survive, or fall to Darwinian pressures?

Shows are institutions that should live on. If you're looking at software, for one plane ticket, a few nights in a hotel and chow, you can get a dozen demos, and at least determine if a vendor is in the ballpark, or in the parking lot. And, for Pittcon, there really are some great seminar speakers ... big dogs in their fields in many cases, and the price really isn't bad compared to some free-standing classes and such. For pure science, there are some real wonks in the house, and you can learn from them. Okay, and for vendors and consultants, your next big partner or deal may be sitting across the table from you sucking down that Sam Adams.

What can be done to save them?

Vegas.

Okay, boondoggles have a beautiful suction. New Orleans has the food, libations, and sin, but Vegas is the nuclear weapon of conference committees looking to boost attendance. Food? Some of the finest restaurants in the country are in Sin City. Entertainment? Take your pick, Cirque du Soleil, Blue Man Group, Celine, Penn and Teller, and about a dozen other world-class acts. Golf ... come on, fantastic courses dot the Nevada horizon like prickly pear cacti. Hotels? The Bellagio lobby, awash with granite and marble, is so beautiful it's worth going there even if you're staying off strip at the Best Western. Gambling? Get real. Safe? You bet. Vegas cops are good, and agile with scraping miscreants out of contentious situations. Even the paddy wagons are nice, and they downplay the sirens.

Alright, that is a low-hanging fruit solution. I deliberately ignored all of the things that are inside the conference hall. I say, bring on The Strip, and if it doesn't work, it's a hell of a ride.

Randy Hice is the president of the Laboratory Expertise Center. He can be reached at sceditor@scimag.com.

IAC-CREATE-DATE: May 31, 2005

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May 1, 2005

SECTION: Pg. 24 ISSN: 49-

LENGTH: 1108 words

HEADLINE: InfoComm Technology Tours

BODY:

Packed with technology-powered shows, exhibits, buildings, and facilities, Las Vegas is an audiovisual wonderland. Harnessing the city's spectacular techno-scape to create a unique additional attraction during InfoComm 2005, June 4-10 at the Las Vegas Convention Center, ICIA has announced a series of Technology Tours. Participants will explore AV, staging, and communication technologies in action at major, state-of-the-art Vegas facilities.

The tour sites include the Fashion Show Mall (also known as the Retail Tech Fashion Show), where the focus will be on the integration of audiovisual and LED digital signage into a dramatic architectural setting; the University of Nevada, Las Vegas, home of advanced Internet 2 and video-on-demand systems, as well as the International Gaming Institute; the brand new Wynn Las Vegas, a 2,800-room mega-resort offering an inside look at its cutting-edge acoustical environment; and Cirque du Soleil's spectacular "O" Show, a rare behind-the-scenes peek into the sophisticated rigging, lighting, control, and automation systems that make the show possible.

"ICIA's popular tours are an unbeatable way for attendees to energize their InfoComm learning experience by exploring AV and communications technologies in sophisticated settings, led by the experts in charge," says ICIA Executive Director Randal A. Lemke. "The tours are a great way to see how what's learned in classroom training can be used in real-world situations."

FASHION SHOW MALL

The Fashion Show, packed with more than 140 shops and restaurants, is a mind-boggling retail and event venue. Widely known among professionals for its advanced integration of digital media technologies into a high-profile urban environment, Fashion Show immerses visitors in the energy and excitement of the fashion industry.

Tour members will have a unique opportunity to peer behind the wizardry as they visit Show Central, the Great Hall, and the Plaza. Show Central is Fashion Show's principal monitoring and control facility, and is home base for its media production facilities and digital media head-end. In the Great Hall, tour takers will be able to inspect the show's theatrical staging infrastructure, right up to its 60ft. ceiling. The stage, rising out of the ground, comes alive every hour for daily house shows and is also used for major industry events and product launches.

At the Plaza, near the front of the property on the Las Vegas Strip, tour members will encounter The Cloud, an architectural icon towering overhead that provides shade during the day and at night turns into a giant projection screen nearly 500 feet long and 128 feet in the air. Below The Cloud rest four giant LED video screens that can be choreographed with images, sounds, and lighting effects to attract visitors, display advertising, or stage multimedia spectacles.

Tour participants will receive unique insights into the technologies that make the Fashion Show spectacle possible and into the highly collaborative design and development process needed to build the facility's technology.

UNIVERSITY OF NEVADA, LAS VEGAS

At the University of Nevada's legendary Las Vegas campus, tour members will be treated to an inside look at the Lied Library Internet 2 Access Grid, an advanced on-demand video system, and the renowned International Gaming Institute. The Lied access grid consists of resources that education and research facilities around the world use for group-to-group interactions. The grid node at the Lied employs three digital projectors, four video cameras, and eight ceiling-mounted

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microphones with echo-canceling electronics, all controlled by a single computer.

The sophisticated on-demand video system, also in the Lied, distributes analog and digital media to viewing stations, preview rooms, PCs, classrooms, conference rooms, and branch libraries. It's equipped to play back VHS tapes, DVDs, laserdiscs, CDs, audiocassettes, and selected cable channels, and to receive satellite downlinks.

The International Gaming Institute, in the Stan Fulton Building, encompasses a state-of-the-art casino laboratory; a computer lab and classroom; a gaming resource center and library; a conference center; executive conference rooms, including one for the Wells Fargo Foundation; the latest in distance education technology; and a one-of-a-kind casino surveillance lab where visitors will see how audiovisual and communications technologies are used to facilitate learning.

WYNN LAS VEGAS

The Wynn Las Vegas tour, at entrepreneur Steve Wynn's new \$2.5 billion resort, promises an exclusive look at the newest addition to the Las Vegas Strip. The resort is expected to open less than two months before InfoComm. Tour takers will get a behind-the-scenes survey of key departments, including Entertainment and Production Services, Music and Page, Creative Services, the Showroom, and a planned water feature. At the end of the tour, the attendees will receive gift packages.

CIRQUE DU SOLEIL'S "O" SHOW

The most flamboyant stop on InfoComm's tour schedule is likely to be backstage at Cirque du Soleil's "O" Show at the Bellagio hotel and casino. For decades, audiences have marveled at Cirque du Soleil's ability to seemingly harness the very elements. "O" takes this to a new level, using 1.5 million gallons of water to create an other-worldly environment which Cirque describes as "a theatrical encounter with the possibilities and symbols of water."

In fact, Cirque has never so closely relied on the marriage of top technology and superb performances as in "O." Computer-controlled lighting, audio, special effects, and automation keep Cirque's artists in the air and audiences on the edges of their seats.

Topics covered along this unusual tour will include how automation is used throughout the show and its impact on the live performance, the challenge of lighting an enormous stage, the challenge of filling a space with high-quality audio, the special effects used to dazzle viewers, and the HVAC technology used to keep them comfortable.

The Fashion Show and University of Nevada Tours will be conducted June 8 at 2 p.m. and 1:30 p.m., respectively. The Wynn Las Vegas and Cirque du Soleil tours will be held June 9 at 9 a.m. and 10:30 a.m., respectively. All the tours last three hours, and include transportation to and from the Convention Center.

Advance registration for the Technology Tours is available at \$100 per tour for ICIA members and non-members. For additional information, or to register, contact ICIA at 800-659-7469 or 703-273-7200, or check the Web site at www.infocommshow.org.

For more information about ICIA and InfoComm, visit www.infocomm.org.

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Copyright 2005 The Sunday Oregonian
The Sunday Oregonian (Portland, Oregon)

May 1, 2005 Sunday
SUNRISE EDITION

SECTION: TRAVEL; Pg. T08

LENGTH: 1072 words

HEADLINE: THE REAL 'AMERICAN CASINO'

BYLINE: STAN HORTON - The Oregonian

BODY:

Summary: The reality show's been pulled, but Green Valley Ranch — its setting — is doing just fine, thank you

What happens in Vegas doesn't always stay in Vegas. Especially if it happens at Green Valley Ranch.

The resort in Henderson, Nev., looking for an edge against its giant Strip competitors 10 miles to the northwest, has spent the past 1-1/2 years showcasing itself to a national cable audience in the reality show "American Casino." Viewers would get a behind-the-scenes look at the ups and downs of day-to-day life at the striking Station Casinos property about 10 minutes via the beltway from McCarran International Airport.

But all that free publicity came to an abrupt end two weeks ago when "American Casino" was suddenly pulled from Discovery Channel's lineup, two shows before the end of its season run. Whether new shows will be shot remains up in the air.

What isn't in doubt is the visibility the show has given to resorts off the Strip in general and to Green Valley in particular.

"We have found a way to cut through the complexity of advertising and marketing in Las Vegas that is made by our competitors," said Joe Hasson, Green Valley's vice president and general manager.

"Let's do a brief experiment," Hasson said over dinner at the Bull Shrimp restaurant.

"Let's walk through the casino. As a gambling manager myself, I'm pretty much prepared to wager that if we walk through the casino for 10 minutes at least a half-dozen people will say to me, 'Hey, I'm from out of town and I just wanted to come over and see if you guys are real.' They just want to say hello and tell us that they enjoy the show."

Hasson, tagged as The Boss in the opening credits of "American Casino," recalled being at a "hole-in-the-wall burger place" in New York City. "I just bellied up to the bar and ordered a burger and some onion rings. And a couple of gentlemen came up to me and said, 'Aren't you the guy from "American Casino"?' I said, 'Yes I am.'

"I was standing right next to, and eating my burger with, Reggie Jackson" the baseball Hall of Famer, Hasson continued. "They recognized me and not Reggie Jackson. That's the power of television."

"Many fans will never find their way directly to Green Valley Ranch. But many, many will."

In either case, "American Casino" has made people aware that there are casino-hotel-spa complexes beyond the city limits, Hasson said. And that kind of free publicity is worth the disruption of having filming crews all over the resort.

It was a complex process to put together just one episode of the reality show that began airing in June 2004.

"It took about two weeks to gather enough material for a one-hour program," Discovery producer Mark Finkelppearl said. "Five camera crews (hired from the Las Vegas area) shot at Green Valley six days a week."

"Typically from the day they shoot a scene until the day that scene found airtime was anywhere from eight to 10

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weeks," Hasson said. "It took them that long to edit and assemble the story line because they were filming diverse events, and they eventually had to go back and cut it into a story."

The crews were guided by daily phone calls from producers who directed them to what was going on in the hotel and the casino. Hasson's daily appointment book was also checked, and his assistant was questioned about whom Hasson would be meeting with. The video footage the crews shot was ultimately shipped to editors in Los Angeles who pieced together the final product.

All that filming (31 episodes to date) placed a lot of staff members on camera, and elevated some to mini-celebrity status.

Who would have believed, for example, that an executive chef like Joseph Mulligan, who presides over the resort's kitchens, would love to unwind at the firing range? The expert marksman said if he ever tires of creating culinary magic, he just might consider a second career as a bounty hunter.

And viewers have come to know that if there's a party going on, they can expect gregarious marketing director Wayne Shadd to balance a drink on his head. And if there's a body of water nearby, Shadd has a habit of jumping in just for fun (hence the nickname Shamu, which is even incorporated into his in-house e-mail address).

But perhaps one of the resort's most well-known employees, next to Hasson, is David deMontmollin, marketing manager. A bachelor always looking for new ways to meet attractive young women, deMontmollin transformed his small apartment on the Strip into an ultra-lounge, complete with velvet ropes, inviting in selected passers-by for a one-night party. The bash (and the episode in which it was featured) turned out to be such a success that Green Valley later hosted a sequel at the resort — but this time with 1,000 partygoers.

With or without the TV show, the future is looking good for Green Valley Ranch Resort.

The ranch just completed a \$115 million expansion project that included adding 262 more rooms, bringing the total to 496, including 34 suites in a new East Tower that sits behind the pool cabanas. The 2,500-square-foot Whiskey Suite and the huge 5,000-square-foot Penthouse Suite give the resort much-needed "whale" power — a better chance to land big-time gamblers for the casino. (What high roller could resist toilets with lids that lift automatically via an electric eye, and have heated seats and rinse cycles?)

The spa has been remodeled and expanded, adding 16 new treatment rooms, a 75-meter lap pool and VIP pampering suites. Bull Shrimp has been transformed into a premier steakhouse, and the Whiskey lounge has undergone a face-lift. A 24-hour cafe and a poker room are expected to open in the next few weeks.

And let's not forget that all-important vacation pastime: shopping. The District, a tony outdoor mall just steps away from the east entrance to the resort, offers a "main street" lined with more than 40 stores and restaurants, including Williams-Sonoma, REI, Sharper Image and P.F. Chang's. Above the merchants are 88 luxury lofts, flats and offices.

All in all, Hasson has no regrets about teaming up with television to spotlight the resort — warts and all, though he winced a bit when recalling a fire in the room-service area of the kitchen.

"The 'American Casino' formula was to show the good, show the bad, show the indecision, show the glitches, and . . . resolve them," he said. "By the end of each episode, we would find our way to success."

Stan Horton: 503-221-8596; stanhorton@news.oregonian.com.

GRAPHIC: Color photo by Discovery Channel Color photo by DAVID DeMONTMOLLIN Graphics — Sidebar by STAN HORTON/The Oregonian If you go: Green Valley Ranch Resort Getting there: Restricted round-trip airfare from PDX to Las Vegas on various carriers starts at about \$200. The resort provides a free shuttle from McCarran International Airport for guests. Rates: Spacious rooms start at about \$150 Sunday through Thursday; higher on weekends. Reduced rates during the summer and in December. Getting around: There is no Green Valley transportation to the Strip. Cabs are available. More info: Green Valley Ranch Resort and Casino, 1-866-782-9487, www.greenvalleyranchresort.com

LOAD-DATE: May 4, 2005

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Copyright 2005 EXPRESS NEWSPAPERS
Sunday Express

May 1, 2005

SECTION: U.K. 1st Edition; NEWS; Pg. 45

LENGTH: 418 words

HEADLINE: TIGER STAR WALKS AGAIN AFTER SHOCK MAULING; ILLUSIONIST ROY HORN MAKES AN INCREDIBLE RECOVERY AFTER CHEATING DEATH ON STAGE

BYLINE: By Keith Perry

BODY:

ILLUSIONIST Roy Horn has made an incredible recovery from a horrific tiger attack and walked unaided yesterday for the first time.

The popular entertainer had a quarter of his skull removed after being mauled by a 600lb white Bengal tiger in October 2003.

Horn, 60, had been on stage in Las Vegas with his partner, Siegfried Fischbacher, when the tiger struck, watched by a horrified audience.

Part of his skull was removed and put into a pouch in his stomach until it could be replaced by neurosurgeons.

Horn also suffered paralysis on his left side following the attack which forced the pair to end their hugely successful partnership. Fischbacher has already confirmed he will never perform as a solo act. It is not yet known if Horn will ever fully recover from appalling injuries to his neck and throat or regain his speech.

More than 260 backroom staff at the Mirage Hotel in Vegas where the pair performed have already been laid off.

Their magic and animals act had played at the Mirage since 1990, running up 5,700 performances and earning £30million a year. It was enormously popular in America, where a host of Hollywood stars were regularly in the audience. Among them was California governor Arnold Schwarzenegger, who yesterday became the latest celebrity to pay tribute to Horn.

Gifts, cards and phone calls also came from former US president Bill Clinton, Michael Jackson, Demi Moore, Angelina Jolie, Celine Dion and Muhammad Ali.

Fischbacher, 64, who had partnered his fellow German since 1957, said yesterday: "I'm sure he'll recover. He's over the worst. When I went to visit him he gave me the victory sign."

Dr Derek Duke, the neurosurgeon treating the entertainer, said: "It's totally miraculous that he's alive at this time. Roy's extraordinary will and strong physical attributes can only help his chances for recovery."

Hundreds of fans watching the show thought the tiger attack was part of the act. Horn was alone on stage attempting a stunt with the nine-year-old animal, which he had just announced was making its first appearance, when it bit into his arm.

He tried to beat it off with a microphone, but the tiger then lunged at his throat and dragged him off stage.

Fischbacher claimed the animal had actually been trying to help his partner by pulling him to safety when he slipped on stage.

Horn begged for the tiger's life to be spared as he was driven away in an ambulance. The tiger, named Montecore, is now in quarantine.

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Sunday Express May 1, 2005

LOAD-DATE: May 3, 2005

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Sunset

May 1, 2005

SECTION: No. 5, Vol. 214; Pg. 47; ISSN: 0039-5404

IAC-ACC-NO: 131958507

LENGTH: 325 words

HEADLINE: Las Vegas a top-down city: live the legend that is Las Vegas in a new Ford Mustang Convertible; SPECIAL ADVERTISING SECTION; Brief Article; Advertisement

BODY:

Viva Las Vegas. In 2005, this hot, hip city turns 100. What better way to celebrate than cruising down the Strip in a Mustang Convertible. From the Rat Pack to today's world-class themed resorts, Las Vegas is a legend that has always defined cool.

So too has the Ford Mustang. Just get behind the wheel of our 2005 convertible and hit the streets of Vegas in this one-of-a-kind icon.

[ILLUSTRATION OMITTED]

* **Insanity-The Ride** — For a ride on the wild side, hop on the Insanity. Recently opened at the Stratosphere Tower, Insanity spins thrill seekers at 40 miles per hour, 900 feet above the bright lights of Vegas.

* **Fleur de Lys** — Dining is overtaking gambling as the sport of choice for visitors. San Francisco chef Hubert Keller opened a Vegas branch of his famed Fleur de Lys last year in Mandalay Place, with superb prixfixe menus heavy on the lobster, filet mignon, and foie gras.

* **Ghost Bar Las Vegas** — Fifty-five stories above the bright lights of Las Vegas, The Ghost Bar at The Palms Casino is the hottest ticket in town. But don't look down. Enjoy ultra-hip cocktails and a live DJ on the "ghost-deck", featuring clear acrylic floors with plunging views to the lounge below.

* **Jean-Philippe Patisserie** — The candies, cakes, and pastries at Bellagio's new dessert shop, created by 2002 World Pastry Competition gold medallist Jean-Philippe Maury, are exquisitely crafted and divinely edible.

* **Broadway's Avenue Q** — The 2004 Tony award winner for Best Musical, puppet-friendly production, will open this fall in a custom-designed theater at the new casino, Wynn Las Vegas.

* **Diego** — The best way to nurse a Vegas morning-after is with the cinnamon spiced pastries and Bloody Maria's at Diego, the boldly flavored Mexican eatery opened last year at MGM Grand.

So what are you waiting for? Now is the time to enjoy the legendary cool and untamed spirit that is both Las Vegas and Ford Mustang.

IAC-CREATE-DATE: May 2, 2005

LOAD-DATE: May 03, 2005

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Ventura County Star (California)

May 1, 2005 Sunday

SECTION: ESCAPES; Pg. 4

LENGTH: 74 words

HEADLINE: Las Vegas package

BYLINE: vsnyder

BODY:

The Ritz Carlton, Lake Las Vegas, which is 17 miles southeast of the Strip, has a Vegas Family Vacation package of three nights for the price of two from May 29 to Sept. 7.

A room with a view of the resort grounds costs \$249 a night (excluding a 10 percent tax). Guests can also choose the Good Things Come in Twos package — \$189 a night weekdays and \$209 a night weekends (resort view) and 50 percent off a second room. Details: 1-800-241-3333.

LOAD-DATE: May 6, 2005

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Copyright 2005 News World Communications, Inc.
The Washington Times

May 1, 2005 Sunday

SECTION: COMMENTARY; Pg. B01**LENGTH:** 563 words**HEADLINE:** Can't manage your money?**BYLINE:** By Ed Frank, SPECIAL TO THE WASHINGTON TIMES**BODY:**

Finally, after suffering through months of demagoguery from Social Security reform opponents, we're beginning to see their true motivation:

You're just too stupid to manage your own money.

Sure, some opponents have tried to hide their true feelings behind phony arguments like transition costs, supposed benefit "cuts" and talk of Vegas slot machines. But in the last few weeks, we have seen a handful of honest opponents boldly say in public what many less straightforward opponents probably only say when they get together privately.

"Are Americans smart enough to manage their own retirement savings?" columnist Froma Harrop asked Tuesday in the Christian Science Monitor. "No, as a matter of fact, they're not. Americans are amazingly dumb about investing," she said.

In an attempt to boost her case, Miss Harrop cites a mechanic friend who was bilked out of a large sum of money by a con man, corporate employees who only invest in company stocks like Enron, and homeowners who have seen the values of their homes skyrocket in recent years but are apparently now too stupid to realize the real-estate market's about to come crashing down around them like a house of cards.

In addition to the obvious flaw in Miss Harrop's core argument that Americans are too dumb to manage their own money, she also completely ignores the fact personal accounts proposed for Social Security would be extremely diversified in a wide variety bond funds and stock funds. No shysters on the telephone conning you out of your money. No heavy investment in a single stock like Enron. No housing market crash wiping out your life savings.

Miss Harrop's stated belief in the stupidity of everyday Americans comes just a few weeks after the New York Times ran an article by Eduardo Porter headlined, "When it comes to managing retirement, many people simply can't."

While Mr. Porter's article actually does note most people who have invested in 401(k)s or IRAs have done very well for themselves, the focus is on some people - 15 percent by the Times' estimation - have not exactly maximized their returns or made the correct investment decisions all the time.

The clear implication in the Times' headline, as in Miss Harrop's column, is that personal accounts are too "risky" because not every American has a Harvard MBA. That we must protect the unwashed masses from themselves before they ruin their lives or - perish the thought - prove free markets operate more efficiently than huge government bureaucracies. Please.

If Miss Harrop or the New York Times editors want to pass up the option to invest their Social Security taxes in personal accounts, that's fine. Personal accounts would be completely voluntary. If they want to bury their savings in the backyard or stuff extra cash in their mattresses, that's their prerogative.

But to argue that all American workers should be prohibited from investing part of our Social Security taxes in safe, diversified personal accounts because we don't all have Warren Buffett's investment track record is simply arrogant.

These supporters of cradle-to-grave government intervention love to piously talk about how much they care about the

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PC-01874

little guy ... but how much do they really trust the little guy?

Ed Frank is communications director for Americans for Prosperity, which supports creating personal accounts in Social Security at www.socialsecurityforall.com.

LOAD-DATE: May 2, 2005

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Copyright 2005 Winston-Salem Journal
Winston-Salem Journal (Winston Salem, NC)

May 1, 2005 Sunday, METRO EDITION

SECTION: C; Mike Mulhern; Pg. 2

LENGTH: 1507 words

HEADLINE: GONE CAMPING: PETTY'S LIFE REVOLVES AROUND GANG

DATELINE: TALLADEGA, ALA.

BODY:

There isn't much in Pie Town, N.M. It's cowboy country, complete with juniper and pinion pines.

There are four buildings: two country restaurants, a gas station and a real-estate office. And of course the annual pie-baking contest each September.

It's just a hole-in-the-wall stop along almost forgotten U.S. 60, once known as the "other" coast-to-coast highway, a 1926 run from Virginia Beach to Los Angeles.

At 8,000 feet on the Great Divide.

With the town logo "It's all downhill from here."

The town favorite: New Mexican apple pie ... with green chilies and pinion nuts. Served, naturally, at the Daily Pie Cafe.

"A real-estate office? I looked around and couldn't figure out how much real estate they could be selling," Kyle Petty said with a laugh.

It was a lunch-and-gas-up stop on last week's run from Fort Worth to Phoenix, and Petty was on his bike, running with Kenny Schrader, Matt Kenseth and some buddies from one NASCAR track to the next stop.

This is Kyle Petty Country, the back roads of America.

"You've got to run with us sometime ... you wouldn't believe the people we meet. We stopped for gas, the girl comes out to unlock the pump, and Kenny goes inside, and the owner comes running out to tell the girl, 'Kenny Schrader! Kenny Schrader!' And he stops cold and looks at me and Matt, stunned.

"What are you guys doing here?" "Going to Phoenix." "Hey, wait a minute. You've got to see my race car."

"And he runs around back, revs up this old dirt modified, and drives it around to the pump.

"Will you guys sign the hood?"

"So we did.

"And then he said, 'Wait a minute. Let me show you my backup car too...'"

It's like this for Petty and friends a couple of times each year, whenever they get the chance to ride the West. It started 11 years ago, with Petty's now-annual charity ride, from one NASCAR West Coast stop back home, depending on the racing schedule out of Daytona.

This year's official charity ride kicks off in late July, rather than early May, and it will be an eight-day I-80 run from Portland, Ore., back to North Carolina, through quaint, picturesque towns.

"We've worn out I-20 and I-40 and Vegas and the Grand Canyon, so now we're running 80.

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"And when we stop at a children's hospital, say, in Sioux Falls, we can donate say \$10,000, and say 'Here, send four kids to camp.' It helps us partner with that hospital."

The camp

It's really all about Petty's Victory Junction Gang Camp, just four miles down the road from Petty Enterprises.

The camp has been the centerpiece of Petty's life since his son, Adam's death five years ago. It finally opened last spring, and the first anniversary is coming up, with a party set May 24.

The camp, which opened as a regional facility for children with chronic or life-threatening diseases from North Carolina, Virginia, South Carolina and eastern Tennessee, has become a national camp, with doctors from around the country now sending children for the weeklong sessions.

So Petty has a new angle of attack. And he just spent two extra days in Phoenix after the race laying out promotional fundraising plans with two local hospitals. "When we set up the camp, we saw there were 300,000 in our area that could benefit from a camp like this," Petty said. "There are so many kids that even if you put a camp on every corner, you could never see all these kids.

"But as we started the camp, something we never envisioned happened. Because of the efforts of Dale Jarrett, Tony Stewart, Bobby Labonte, DuPont and Coke and Joe Gibbs and Rick Hendrick, there are now suddenly fans from places like Spokane, Wash., sending checks to the camp.

"And the next thing we know we're getting kids from Las Vegas, California, from the Bronx, from Phoenix, kids from all over the country.

"But our deal is no kid pays. So if you have to fly from Vegas, we fly you from Vegas. So there's no expense for the kid, no matter where he's from.

"So we've circled back around and said: Let's take Phoenix, because we were just there - if we're getting kids from Phoenix, let's talk to Brian Sperber at the track, who's been a big supporter, and partner with the local hospital and raise funds for that hospital but take a percentage of that so if they want to send five kids to camp, and if it takes \$1,000 each to send a kid, then they can help. So it's not a major expense for us.

"We talked with them for two days about ways to raise \$50,000 or \$60,000 for them, with fundraisers around the April and November races.

"The camp was a regional camp that's become a national charity. And we go to these tracks every year, so it's simply a matter of connecting the dots.

"We've been doing that a lot lately, staying over a day or two after each race to talk with local hospitals, meeting with administrators; 'What disease group could we help you with? Would you like to send doctors and nurses, too?'

"At Texas (promoter) Eddie Gossage set us up with two local children's hospitals. They have a camp, too, but we see more different disease groups than they do, so they said, 'This is perfect.'

"We can do fundraisers as easily as Michael (Waltrip) running a 5K charity race at the track at 6 a.m."

A year ago Petty had been worried about getting enough associations with hospitals and enough medical clearances for children to attend the camp.

Those worries quickly vanished.

"We were extremely worried about getting local hospitals to work with us, but they've been incredible, Brenner, Duke, East Carolina Medical Center, all the hospitals in North Carolina have been phenomenal to work with. Which is surprising in one way but not in another," Petty said.

"Once we got Dr. Abrams of Brenner on the board, he's been tremendous in helping us get other hospitals involved.

"All of a sudden we started seeing kids from Phoenix ... and we asked why would a doctor from Phoenix send us a kid. So we started connecting back to the community.

"Tying in these other hospitals is big, because now we're on their radar screen, and a doctor there can tell a kid, 'We've got the perfect camp for you.'"

Last year, the Victory Junction Gang Camp saw close to 900 children. This year, Petty expects nearly 2,000.

"You can say that's a lot of kids ... but when you've got 300,000 kids that could benefit, that's not anything."

Starting the second week in January, the camp has been hosting family weekends, inviting 32 to 40 families to spend time in the cabins. "We have a sickle-cell weekend, a spina-bifida weekend, a hemophilia family weekend," Petty said.

There is a 14-week summer camp.

"There are kids in camp approximately 30 weeks a year," Petty said.

The counselor-to-child ratio is 2 to 1.

"This is a lot bigger than we envisioned when we started out, a lot bigger," Petty said. "All of a sudden what made it bigger was Dale Jarrett and Bobby Labonte and Tony Stewart and Michael running the marathon, and companies, like Sylvania - 10 years worth of light bulbs may sound odd, but we've got 38,000 lights on the property.

"They all helped make it a big deal."

The next step?

Stewart's new "Smoke" barbeque sauce may be the next step, with some proceeds going to the camp. It's all about marketing, to keep this thing running.

"Our next step is to make sure the camp is on firm financial footing so it can survive the next 25 to 50 years," Petty said. "We've made a lot of new hires over the last three or four months. We've gone through the building stage. We had a lot of great people who built the camp, and now we've got a lot of great people who are running the camp.

"We're in the 'run' stage now.

"Like I tell people, I've got a group of guys who build great race cars, but I wouldn't expect them to come to the track and race them. Likewise, I've got a great group of guys at the track, but I wouldn't send them over to the fab shop to build the cars.

"That's the way we were at the camp: We had a great group build the track, now we've got a great group running the camp. We never envisioned it being a national camp, a national charity. But I run into people from all over, who come up and say, 'Hey, we just sent you a check. How's the camp coming?'

"It's amazing. For the fans they feel they can touch the NASCAR community through the camp. It's been quite a change, and it's been a total surprise.

"We figured what we'd have would be this nice little camp in the Piedmont of North Carolina and it would do good for these kids and help us get over Adam's death and help us mend our hearts over that. Suddenly it's become a big deal in Los Angeles, a big deal in Phoenix... We never thought about it being this big."

Petty said this isn't about national TV.

"It's about the kid from Kernersville who has the time of his life," Petty said. "It's about the kid from Wilmington who has never caught a fish. It's about the kid from Columbia who has gets to ride a horse or pet a goat for the first time.

"It's not about showing the world what we've done, it's about showing the kids what can be done."

GRAPHIC: Photo , KYLE PETTY

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Wireless Week

May 1, 2005

SECTION: DEPARTMENTS; UpFront; Pg. 4

LENGTH: 760 words

HEADLINE: Kudos & Klunkers;

Technology's lighter and darker sides undergo cheers and jeers under scrutiny. And in some cases, we wonder, "What are they thinking?"

BYLINE: Rhonda Wickham, Editor-in-Chief**BODY:**

In the course of my job, I run across all types of stories. There are industry stories that are quite uplifting or show off technology's bright side. Unfortunately, they often seem to slip past the general media radar. Then, of course, there are stories that masquerade as glad tidings, but if you stop to think about them, they also carry a downside. So I offer you a few good news picks - the Kudos - mixed with a few of my selections of the other type - the Klunkers.

Kudos: Probably still acclimating to his new office at the FCC, Chairman Kevin Martin is jumping on a proposal that would require Internet-based phone providers to offer their customers E911 dialing services. After noticing an up-tick in consumer complaints about getting through when dialing 911 from an Internet phone via VoIP, Martin said he wanted to head off the problem at the pass.

Calls to 911 with traditional phones provide emergency service dispatchers with the caller's number and address. Likewise, the wireless industry has toiled for more than 10 years to bring its systems up to E911 compliance so those callers could be located. Today, VoIP providers have limited access to systems connecting those calls to primary emergency lines. Like pre-E911 wireless, location information for VoIP calls is not always available.

Martin plans to put this issue on the fast track by offering a proposal for a possible May 19 FCC vote. Nice job.

Klunker: Related to this story, I award a Klunker to Representative Mark Kirk, R.-Ill., for a "What-planet-do-you-live-on?" suggestion. Kirk reportedly wanted the FCC to warn customers not to subscribe to Vonage because of what he charged as its limited access to 911 services. To this ridiculous suggestion, Martin claimed it wasn't the FCC's role. Meanwhile, Vonage claims it has 911 service, though it may be through secondary lines into call centers, and it is hammering out deals with several telephone companies to get Vonage 911 callers connected to primary lines. Hey, Captain Kirk, let competitive forces work.

Kudos: It's always refreshing to see technology employed to improve lives. Today, more than 250 million people in the world live with hearing impairment, and companies are using wireless technologies to bridge the gap. For instance, Georgia Tech Research Institute and Marietta, Ga.-based Peacock Communications soon will offer COMMplements, a solution that taps 802.11b wireless capabilities. Wireless nodes will transmit text versions of the voices of actors, teachers, sports announcers and other public venue communicators to hearing-impaired patrons' PDAs or to special venue-supplied displays that overlay the captions.

Klunker: No disrespect intended, Bill, but sometimes Microsoft is just a little too far out there. Consider this: Microsoft's top research executive, Richard Rashid, said it's possible to record every conversation of a lifetime and decades worth of photographs because computer storage technology has gotten so cheap. The only real impediments, he noted, are current search systems, which aren't sophisticated enough to sift through mountains of information, and those niggling privacy concerns.

In an Associated Press interview, Rashid described button-sized computers of the future that could be worn on

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clothing and equipped with cameras and other sensors to record a person's every movement, conversation and activity.

Sure, the company identified areas where the technology would provide for a greater good, such as with memory-loss patients and police officers. But for the average consumer, is this really necessary? Frankly, there are moments of my life that I would prefer not to recall – not that they were necessarily bad, they just weren't worth recording.

Meanwhile, if this comes to pass, Las Vegas will need a new slogan. Soon, what happens in Vegas won't necessarily stay in Vegas.

Klunker: TNS Research, with underwriting from HP, recently conducted a survey of 1,100 Brits that concluded modern communications such as phone calls, e-mails and text messages caused a greater loss of IQ than if they had smoked marijuana. According to the clinical trials, checking messages or keyboarding knocks 10 points off a user's intelligence compared to a loss of only four points when smoking a joint. I honestly wonder how HP is going to spin this story as it attempts to sell its iPAQ and other mobile computing devices. Perhaps "Dumb Down with HP" or "Become Dumb, But Do It Efficiently."

Do you have a Kudos or Klunker you want to share? Send your thoughts torhondawickham@aol.com .

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HEADLINE: New Vegas market has high point abuzz: the impending debut of the first Las Vegas Furniture Market creates a lot of talk, but little panic, at the busy Spring International Furnishings Market; LAS VEGAS MARKET

BYLINE: Miller, Hannah**BODY:**

The prospect of competition from the new Las Vegas Market, set to debut July 25-29, failed to dim the mood at the International Home Furnishings Market in High Point, NC, held April 14-20.

Buyers and sellers crowded elevators and stood shoulder to shoulder at parties. Typical attendance to the biannual High Point market is about 70,000, according to Market Authority President Judy Mendenhall, who said her conversations with exhibitors indicated attendance was equal to last April and "sales were very strong."

"What we heard this market was a whole lot of optimism from the retailers and designers, as well as the exhibitors," Mendenhall said.

Just because their attention was on the new designs in front of them did not mean exhibitors and attendees were unaware of the potential furniture show competitor gearing up in the West.

High Point, with its 11.5 million square feet of exhibit space scattered over 185 buildings within its city limits and in nearby Thomasville, is the biggest wholesale residential home furnishings event in the world—larger than the world's next five biggest furniture markets in Cologne, Germany; Tokyo, Japan; Guadalajara, Mexico; Milan, Italy; and Sao Paulo, Brazil combined, according to High Point officials. It attracts more than 3,000 exhibitors from all over the globe.

World Market Center officials recently announced plans to build 12 million square feet of exhibit space on a 57-acre campus in the heart of Las Vegas by 2015. The first Las Vegas furniture market kicks off July 25-29 with 1.3 million square feet of exhibit space in its first building. The inaugural show will be augmented by three large on-site tents and leased space in the Las Vegas Convention Center, for a total of 2.5 million square feet. As of late April, 700 exhibitors had reportedly signed up for the first market.

The World Market Center plans to host biannual furniture markets in January and July, beginning next year. The High Point markets are held in April and October.

World Market Center officials stress they intend to build diversity into their shows. They promise a broader cross-section of categories on one campus than at any other U.S. market. Exhibit categories include furniture, home accessories, lighting, rugs, bedding and textiles.

"Certain other markets may continue to have greater depth of products in specific segments," said Co-Managing Partner Shawn Samson. "However, we believe our diversified, multi-segmented approach is a more appealing and a more sustainable long-term platform for the overwhelming majority of buyers."

Plan to Check Out Vegas

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Nearly all of a handful of manufacturing executives questioned in informal conversations during the Spring High Point Market said they planned to attend the Las Vegas show to see what happens. Even the High Point Market Authority will be represented. "I don't think you ever take competition lightly. You have to be very tuned in on-what's going on in other trade shows," Mendenhall said.

Executives of two long-established furniture manufacturers said they plan to exhibit in Las Vegas to reach customers west of the Mississippi River. Tom Lentz, vice president of marketing and advertising for Lenoir, NC-based Broyhill Furniture Industries, said the company has booked 25,000 square feet of exhibit space in Las Vegas to show "our major new products (that) we believe will appeal to the Western region dealers." This includes casual styles and the company's more formal 100th anniversary collection.

Broyhill's decision to exhibit in Las Vegas will come at the expense of displaying at the San Francisco Furniture Market, which is the furniture show most in harm's way because of its proximity to Las Vegas. Broyhill has displayed in San Francisco since 2000.

Virginia-based Pulaski Furniture Corp. will also exhibit in Las Vegas. President and CEO Larry Webb said, "There are a lot of customers west of the Mississippi who don't come here." The Las Vegas market represents an opportunity to reach them.

"I think Las Vegas will be very good for the industry," Webb said.

Lexington Won't Go

Bob Stec, chairman and CEO of Lexington Home Brands of Lexington, NC, said his company would not exhibit in Las Vegas. Shuttle buses take buyers from High Point to Lexington Home Brands' showroom in nearby Thomasville, where well-known brands like Nautica and Tommy Bahama are displayed in 100,000 square feet of exhibit space.

"We get ready twice a year, and we do a good job of it," Stec said, adding that exhibiting in Las Vegas is expensive. In addition to exhibit space, there is the cost of moving furniture in and out of the show, as well personnel travel expenses.

"You're going to see the same people we're seeing here," Stec said. "We don't see the need for this [Las Vegas] market. Our customers come here."

The expense of exhibiting in Las Vegas was also an issue voiced by High Point Market Authority President Mendenhall. "Right now, from the exhibitors they have announced, probably fewer than 6 percent of our exhibitors are scheduled to be there," she said. "Most of them do not want to go to Las Vegas. It's very costly."

In addition to higher rates for exhibit space in Las Vegas, Mendenhall said, "You have a lot of union labor that you don't have to deal with here."

Several other executives also said they would not exhibit in Las Vegas this year, but left the door open for doing so later.

"We may eventually get there, but not currently," said Phil Haney, executive vice president for marketing and sales at Stanley Furniture Co. Inc. of Stanleytown, NC. "We're going to hang out here."

Michael Franks, director of strategic planning and communication for O'Sullivan Furniture of Lamar, MO, said that although his company is not exhibiting, he plans to walk the July show. While he thinks the Las Vegas market will succeed, the prospect of an additional market is not particularly pleasing to him. "I just don't want another show."

Franks listed some of the drawbacks about the High Point market: not enough hotel rooms, parking and entertainment opportunities.

Entertainment Capital

World Market Center officials contend that "Las Vegas is the world's most popular destination for both leisure and business throughout the year."

Maybe so, but Mendenhall said the chance for Las Vegas attendees to party might cut into business. High Point "is a very serious, hard-working event. A lot of business is done here," she said.

Furniture industry analyst W.W. "Jerry" Epperson Jr. of investment bankers Mann, Armistead & Epperson Ltd., told a press seminar, sponsored by Canadian furniture manufacturers, that he will be accompanied in Las Vegas by family and

friends. His problem with Las Vegas, he joked, "is the Epperson problem ... I'm not going to get any work done."

The original reason for the market's location in High Point was its proximity to the major furniture manufacturers in North Carolina and Virginia, O'Sullivan's Franks said. It began as the Southern Furniture Market, then became the International Home Furnishings market. Now, with many Asian manufacturers selling directly to dealers in the United States, Franks noted that the High Point market's dynamics are changing.

"Part of the vendor base will like it better [in Las Vegas]," he said, and that includes Asian manufacturers. "I can see them in Vegas a lot sooner than I can see them in North Carolina."

The international nature of the Las Vegas market is something its sponsors have stressed. Its inclusion of Interior Lifestyle USA, which features exhibitors from the Heimtextil and Ambiente shows produced by Messe Frankfurt, is part of the new show's international thrust. The Las Vegas market recently hired a London-based marketer, Tim Branscome, formerly the international trade director for the North Carolina Department of Commerce, to develop its international business.

The High Point market said its international registration grew 130 percent, to 10,000, in the 10 years between 1992 and 2002. International companies represent 10 percent of the total exhibitors.

Vegas Mayor: Slam Dunk

What does the future hold for Las Vegas and High Point? Las Vegas Mayor Oscar Goodman has been quoted as saying, "We are about to make our debut as the furniture capital of the world. This is my expectation, and I say it with a touch of sadness because High Point has been so pre-eminent."

The World Market Center attributes its expansion to 12 million square feet, from the originally planned 7.5 million, to an avalanche of support from buyers and exhibitors for the Las Vegas market.

"The industry strongly believes in our long-term vision of a world-class market in the world-class city of Las Vegas," said Co-Managing Partner Jack Kashani. "Based on extensive input from the industry, we are certain a diversified mix of products located within a convenient, integrated campus represents the way of the future," he said.

The High Point market is coming up on its 100th anniversary, to take place in 2009. Asked if the market would still be in existence, Mendenhall emphatically said, "Oh yes, we expect to be here." Pulaski, which has been coming to the High Point market for air of its 50 years in business, will continue to exhibit there, Webb said. "There's too much infrastructure here that the industry needs that won't be [in Vegas] for a number of years," he said. "This will be the main base of operations."

Broyhill also will continue to exhibit at High Point. Asked if Las Vegas will one day eclipse High Point, Lentz replied, "I have no idea. I have no clue. That's the hot question at this market."

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July 14, 2005

Section: Sports

It's in the cards; Poker craze in spotlight as World Series explodes in glitzy Vegas

SEAN L. MCCARTHY

LAS VEGAS -- Above the murmurs and whispers of spectators, the convention room of the Rio resort fills with the sounds of chirping crickets.

Except the chirping noise comes not from crickets but from casino chips, constantly shuffled, twiddled, tossed and stacked by the best poker players in the world -- plus a few thousand amateur gamblers hoping to beat the best at the 36th annual World Series of Poker.

Action began in June, but it's event No. 42 on the program -- the Main Event -- that draws all the attention and prize money. The winner takes home \$7.5 million. Not bad for a week of card playing.

Over the past two years, poker night has emerged from the back rooms onto the global stage through TV and a remarkable set of circumstances, most notably the ironic win by a guy named Moneymaker.

But Chris Moneymaker only had to beat 838 other players in 2003 to win his \$2.5 million prize. The field jumped to 2,576 last year, then to 5,619 players who started the main event last week.

"It's crazy," said Daniel Negreanu, 2004 WSOP player of the year. "It's gone from a convention of gamblers to almost big-time corporate poker. It's almost TOObig."

Norman Chad, ESPN's colorful commentator, said "the Moneymaker effect," combined with multiple broadcasts on ESPN, the Travel Channel's World Poker Tour and other televised tournaments, has gotten everyone hooked on the poker game known as no-limit Texas hold 'em.

ESPN coverage begins Tuesday with highlights from the earlier World Series

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tournaments.

Several celebrities, including Shannon Elizabeth, James Woods, Tobey Maguire and Jennifer Tilly (who did win an all-female World Series event this year) and athletes Rocco Mediate and Shannon Sharpe entered this year's main event. None of them made it to the money -- the top 560 place -- but Chad said the final table could feature no household names and still draw ratings.

"If Tiger Woods ain't playing on a Sunday, nobody watches (golf)," Chad said. "But here, it doesn't matter."

CROSSHEAD: It's all in the cards

Negreanu didn't last long at ESPN's featured table, going all-in and all-out within the first five hours.

"I played well, but the cards were horrible," he said immediately afterward. "That's what the public doesn't really understand. If the cards don't cooperate, you can't really do well at all."

The public also bid early adieus to all-time leading World Series players Doyle Brunson, Johnny Chan and Phil Hellmuth, who entered the month tied with the most number of bracelets (earned by winning a World Series tourney).

Hellmuth, who emulates John McEnroe's bad boy antics, insists that he merely tries to have fun when he plays.

The increasingly bigger fields don't bother him. "That means I can get really rich and really famous," Hellmuth said.

This spring, he did win a made-for-NBC poker tournament that earned him \$500,000 and more national TV exposure. No such luck here, though.

Nor for New Hampshire native Annie Duke, the top-ranked female poker player, who flopped out at the tail end of the first 14-hour day.

"I'm disappointed," Duke said. "But I made a lot of money."

For her and other pros, the main event followed 41 other events. Duke placed fourth in a \$5,000 Limit Hold'em tourney earlier in the World Series. "No matter what happened, I was going to make \$50,000 for the month," she said.

Nevertheless, Duke was clearly drained from the experience.

CROSSHEAD: No rest for the weary

"The fields are so large, that when you get deep in a tournament, you go so long into the day," Duke said. "It's physically exhausting."

Main event play began at 11 a.m. each of the first few days, lasting until 2:30 a.m. the next morning, with 20-minute breaks every two hours and a 75-minute dinner break.

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For the famous players, those breaks aren't breaks at all, as fans swarm upon them for pictures, autographs, handshakes and idle conversations.

"It doesn't bother me," Phil Ivey said after one such exchange. "I am on break."

But then it's back to the table, where focus is key to reading the cards and the other players.

Most maintain their focus and their poker faces by sporting sunglasses, hats, iPods and some sort of paperweight to hold down their cards. Some players arrive in even more outlandish attire, mostly to attract the ESPN cameras.

Dan Harrington, the 1995 champ, didn't need that. But he and his trademark green Red Sox cap wouldn't make it back to the final table, as he did in both 2003 and 2004.

Nor would Moneymaker.

Moneymaker famously won the 2003 main event after entering a \$39 satellite tournament and qualifying online through PokerStars.com.

"I was inexperienced two years ago," he said. "I'm a better player now, but that doesn't always translate to more success."

He said the atmosphere this year was even more commercial and crazy than last year, when he attempted to defend his title. Fans and players shuffled through a large "lifestyle expo" and passed a teen dancing exhibition before reaching the poker room. And inside, all the players kept gunning for Moneymaker.

"It's totally berzerk," Moneymaker said.

Greg Raymer, the Stonington attorney who won last year's World Series and garnered the moniker "Fossilman" for his choice of paperweight, said he didn't feel similar pressure.

"My only concern is I want to make good decisions when I play poker," Raymer said Tuesday before entering another day of play.

His pregame meal: Two plain double cheeseburgers and a large Diet Coke, easy on the ice, from a McDonald's on the way to Rio.

It's worked so far. He was one of 58 players still in play yesterday. So was Bernard Lee of Wayland, who encouraged reporters to keep an eye on him.

Raymer said fatigue and the thought of winning the title will force many players into making bad bluffs and calls as the tournament winds down this weekend.

"It takes them out of balance a little. They're not centered and focused on playing poker," Raymer said. "For me, it's really a non-issue. If you and I play Monopoly or chess, there's a correct decision to be made every time. It shouldn't really matter whether you're playing for fun or a dollar or a million."

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Or \$7.5 million, in this case.

GRAPHIC: FAMOUS FLUSH

Here's a quick peek at some of the more notable characters involved in the professional poker world as the World Series of Poker is being played in Las Vegas this week.

** Doyle Brunson -- 73-year-old wrote the book on poker ("Super System"), won WSOP main event in 1976-1977, tied for most WSOP bracelets with 10, including win at this year's event #31, No-Limit Hold'em (six-handed).

** Johnny Chan -- Also owns 10 WSOP bracelets, including main event wins in 1987-1988; featured in the movie, "Rounders"; won this year's event #25, \$2,500 Pot-Limit Hold'em, worth \$303,025.

** Annie Duke -- Top-rated female poker player, winning \$2 million at last year's WSOP Tournament of Champions, born in Concord, N.H., brother is pro Howard Lederer.

** Chris "Jesus" Ferguson -- Won 2000 WSOP main event, recognized by his cowboy hat, long hair and card tricks.

** Barry Greenstein -- Known as "Robin Hood" of poker for donating his winnings to charity; won this year's event #19, \$1,500 Pot-Limit Omaha.

** Gus Hansen -- The Great Dane's multiple wins on the Travel Channel's World Poker Tour and aggressive play have made him a new star.

** Phil Hellmuth -- Poker's version of John McEnroe, owns nine WSOP bracelets including winning the 1989 main event when he was 24.

** Dan Harrington -- 1995 main event winner also made the final tables in 2003-2004, his green Red Sox hat a nod to his Hub heritage (born here, studied at Suffolk University).

** Phil Ivey -- Often compared to Tiger Woods, he won this year's event #27, \$5,000 Pot-Limit Omaha, worth \$630,685.

** Howard Lederer -- Considered one of the game's intellectuals, the Poker Professor grew up in New Hampshire with sister Annie Duke and has won multiple WPT titles.

** Chris Moneymaker -- His 2003 WSOP main event victory fueled the current boom.

** Daniel Negreanu -- Currently the top-ranked poker player in the world, won two WPT titles and more major victories than anyone else since 1997.

** Greg "Fossilman" Raymer -- The defending WSOP main event champion, lives in Stonington, Conn.

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HEADLINE: Options, 5 for a quarter: What says S.D.?

BYLINE: Jennifer Sanderson, jsanders@argusleader.com

BODY:

BY JENNIFER SANDERSON

South Dakota's entry in the state quarter lineup will combine wheat-penny stalks with postcard icons.

Gov. Mike Rounds released the five, U.S.-mint approved designs Wednesday. Now through April 15, South Dakotans of all ages may vote for the design that will represent them in the 50 State Quarters Program. Production will begin June 1, with proof sets available New Year's Day 2006. The statewide release and official unveiling will take place Nov. 6, 2006, at the Capitol.

The five designs display Mount Rushmore, the Chinese ring-necked pheasant and an American bison in various composites, flanked by a pair of wheat heads. South Dakota's quarter will be the 40th installment in the mint's decade-long program, begun in 1999. The historic redesign unveils a new coin every 10 weeks, in the order states were admitted to the Union.

The final themes were chosen from more than 100 public submissions sent via telephone, e-mail and U.S. mail. State officials hope to see an equally enthusiastic response to the images themselves. Online voting opened at 10 a.m. Wednesday, and the automated counter had logged 1,100 votes in the first three hours.

In-person voting, available at hundreds of bank branches statewide, depends more heavily on the honor system.

"We recognize someone might vote two or three times, but the chances of someone standing in a bank lobby and stuffing the ballot box with 100 votes is pretty slim," said John Moisan, a Bureau of Administration official and chairman of the South Dakota Quarter Advisory Committee. "We're expecting an immense volume because we're allowing schoolchildren to vote as well."

Rounds sees the quarter as a way to market the state and its attractions to the world. It's fitting, then, that Mount Rushmore be in the running, but Kathy Horkey of Sioux Falls would like to see a design with broader relevance.

"But who knows?" said Horkey, who favors the lone pheasant. "That's what people associate with South Dakota. ... I was putting change in the meter today and saw Indiana has race cars."

Richard Schuemaker and Ramesh Chandran gave an outsider's perspective. The two men from Boston were in town on work assignment for CNA Surety.

"There's more to South Dakota than Mount Rushmore and Rapid City," said Schuemaker, who at first didn't grasp the pheasant's significance. Then, pointing to the bison, he added: "That one looks too much like a buffalo nickel."

PC-01918

N/R 625

Chandran, tipped off to the state bird, liked the image of a pheasant soaring above the carved mountain. Schuemaker was partial to the bison-and-Rushmore combination. Either way, he's eager to see what South Dakotans select.

Moisan and U.S. Treasury officials hope school-sponsored field trips to cast votes at banks will help educate young people about currency.

Online voting is more regulated; each computer broadcasts its IP address - a sort of signature that identifies one terminal apart from all others plugged in to the Internet. The state's tally system will accept up to four votes from each computer so several family members can participate. Those who attempt to cast more than four votes from any computer will get a dummy message, but extra votes will be ignored.

Many other states have used online voting, and a few have coupled it with phone-in votes. Each state's coordinators have cautioned residents that their governor will make the final decision.

"Gov. Rounds is pretty insistent that the public pick their own quarter," Moisan said. "I anticipate he'll go with the winning vote."

That held true in Wisconsin, though siding with the public forced Gov. Jim Doyle to override his state's Commemorative Quarter Council. The advisory group had recommended an early explorer theme, despite the nearly 25,000-vote victory margin for a cow and cheese wheel.

The mint itself revised the selection process after a design controversy arose in Missouri. A submission from Columbia watercolor artist Paul Jackson provided the concept for the final design, but the painter said the mint's version was not true to his work.

States can no longer solicit or contract independent artists. Committees submit written descriptions for the state's top five design ideas, including photographs, historical documents and other supporting information. Historians and artists within the mint draft the official renderings, ensuring each conforms to U.S. Treasury regulations. Governors choose from only mint-produced designs. Nebraska's Mike Johanns is expected to finalize his state's plans in March or April.

South Dakota's committee chose to get the U.S. Mint aboard sooner rather than later. That means the images residents vote on should be identical to what appears on quarters come November 2006.

It's a best effort to avoid the type of disappointment Nevada officials felt last October. The U.S. Mint prohibited the use of gambling images, barring slot machines, playing cards and the Las Vegas skyline - the last because it included silhouettes of casino signage.

Reach Jennifer Sanderson at 575-3629.

How to vote

Through April 15, South Dakotans may vote for the design that will represent them in the U.S. Mint's 50 State Quarters Program. Production begins June 1.

Vote one of two ways.

online: Go to www.sdquarter.com to see all five design finalists and vote. Up to four votes will be accepted and tallied from each home PC's address.

in person: Cast a written ballot at hundreds of bank branches.

LOAD-DATE: January 15, 2005

PC-01919

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NewsRoom

7/6/05 USATD 02D

Page 1

7/6/05 USA TODAY 02D
2005 WLNR 10602922USA Today (USA)
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July 6, 2005

Section: LIFE

Funeral 'themes "

Craig Wilson

Palm Mortuary in Las Vegas has been doing personalized funerals for years. But in the past two years, it has expanded the theme by introducing "Life Celebrations" on its website, [www.palmmortuary .com](http://www.palmmortuary.com).

"We've found that children burying parents now are baby boomers who aren't interested in cookie-cutter funerals," says Ned Phillips, a Palm vice president. "They want something that speaks about the person."

So which personalized "Life Celebration Set," up to \$1,000 each, do you want on display at your farewell?

*Western Sunset offers scuffed boots on a bale of hay.

*Nineteenth Green features trophies, putters and golf shoes.

*For Roadhouse, the deceased's motorcycle makes the scene.

*Then there's Fabulous Las Vegas, including oversized playing cards and dice.

"We have lots of gaming executives here whose families seem to like that one," Phillips says.

The funeral home also will arrange for balloon and dove releases, videos and speakers, and it will make arrangements for food and flowers, although it is not an "events planner."

Says Phillips: "It's not for everyone, but more and more people seem to want it."

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----- INDEX REFERENCES -----

REGION: (USA (1US73); Americas (1AM92); North America (1NO39); Nevada (1NE81))

Language: EN

OTHER INDEXING: (ROADHOUSE) (Celebration Set; Ned Phillips; Nineteenth Green;
Palm Mortuary; Phillips)

EDITION: FINAL

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END OF DOCUMENT

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NewsRoom

7/14/05 BOSTONG A3

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7/14/05 Boston Globe A3
2005 WLNR 11021365

Boston Globe (MA)
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July 14, 2005

Section: National/Foreign

FOR POKER PLAYERS, UNIVERSAL DRAW OF WORLD SERIES LIES IN RICHES
THOUSANDS IN VEGAS VIE FOR \$7.5M PRIZE

Steve Friess, Globe Correspondent

LAS VEGAS Bernard Lee of Wayland kissed a wallet-size photo of his son and daughter, peeked quickly at his cards a pair of kings and changed his expression not a bit.

This was a moment of truth, one of a parade of them for the Boston Scientific marketing manager making an improbable run in the fifth round of the seven-round 2005 World Series of Poker No-Limits Texas Hold 'Em Championship yesterday. He was "all in," meaning he bet all his chips and if he lost, he would be eliminated from the world's richest poker event.

Then the call: His opponent showed a pair of fours. Lee let out a hearty yelp. He had doubled his chips.

By surviving that battle and several others, by 8 p.m. local time last night Lee found himself among the last 28 players in a tournament that started last week with 5,619 entrants and he was assured of taking home at least \$274,090. The top prize is the largest in poker history, \$7.5 million, which the nine finalists will vie for at tomorrow's final table.

The 5,619 entrants is more than double last year's 2,576 and about seven times the 839 players in 2003, a reflection of the game's popularity explosion.

This is the top tournament of a six-week World Series of Poker, which had 45 different events involving at least 33,000 players from 45 nations, said World Series of Poker spokesman Gary Thompson.

Each Texas Hold 'Em contestant either paid \$10,000 to enter or had their buy-in fee paid for by one of many poker websites and sponsors that run satellite contests throughout the year. Lee, 35, gained entry through an online tournament.

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Lee's showing is not bad for someone who, while a veteran of online poker and some visits to Foxwoods Resort Casino in Connecticut, says his typical poker habit involves weekly gatherings with buddies for a guys' night they call "Loker Poker," after a nearby Wayland elementary school.

Folks like Lee are a key reason the nation is gripped in a poker frenzy: Anyone can win. Aside from the exposure the game has received from Bravo and ESPN, which will air the World Series on tape later this summer, the heart of poker's popularity is the notion that the right combination of some skill and lots of luck can turn any player into a millionaire and a legend.

"All I'm focused on is getting out of the day," said Lee, who had booked a plane ticket home from Vegas yesterday but had to change it when he lasted longer than he expected. "If I don't do that, then there is no finals table for me anyway."

Fortunes rise and fall with great suddenness. Witness Greg "Fossilman" Raymer of Stonington, Conn., who won the 2004 tournament and led the field early Tuesday. A few big bets later, he dropped to the middle of the pack, and then began clawing his way back up and was fourth by 8:30 p.m. yesterday.

Raymer, 41, quit his job as a patent lawyer at Pfizer to be a full-time pro after his 2004 victory. "It's not a physical sport where you can try harder, so I don't worry about it," he said. "If this were a tennis tournament, they might say, 'Oh, this player was losing in finals and then raised their game to a new level.' You can't make things happen like that in a poker tournament."

The tournament, now in its 36th year, has been a boon for Las Vegas and for Harrah's Entertainment, which owns the Rio All-Suites Hotel and Casino that is hosting the event. Harrah's bought the rights to the series last year and will host the last two days of the competition.

---- INDEX REFERENCES ----

COMPANY: PFIZER INC; UPJOHN LTD; BOSTON SCIENTIFIC CORP

INDUSTRY: (Sports (1SP75); Resorts (1RE44))

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OTHER INDEXING: (BOSTON SCIENTIFIC; CASINO; ESPN; FOXWOODS RESORT CASINO; LEE; PFIZER; THOUSANDS; VEGAS; VIE) (Em; Em Championship; Folks; Fortunes; Gary Thompson; Harrah; Lee; Loker Poker; Raymer; Witness Greg)

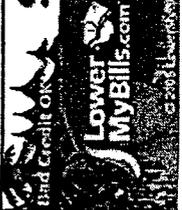
EDITION: THIRD

Word Count: 685
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No Gambling Images on Nevada Quarter

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AP Associated Press

Updated: 6:14 p.m. ET Oct. 2, 2004

CARSON CITY, Nev. - Slot machines, playing cards and even the famed Las Vegas skyline won't be on Nevada's quarter, much to the disappointment of state officials.

State Treasurer Brian Krolicki said Friday that federal officials prohibited the use of gambling images on the five themes his office submitted to the U.S. Mint for the quarter that goes into circulation in January 2006.

Story continues below ↓

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The Las Vegas skyline was ruled out because it would show commercial gaming businesses.

Despite the presence of legal gambling in 48 states, Krollicki said some people strongly oppose gambling and might be offended by a Nevada gambling design. Although he disagreed with the federal decision, Krollicki said none of the quarter designs for other states shows commercial enterprises.

The Tennessee quarter, however, shows a banjo, guitar and horn, symbolizing Nashville's reputation as the country music capital. And the Indiana quarter shows a race car like those used in the Indianapolis 500 auto race.

More than 500 proposals for the Nevada quarter were submitted to Krollicki, who chairs the state quarter panel. The panel whittled that down to wild horse, miner, bristlecone pine, snowcapped mountain and bighorn sheep themes, along with the outline of the state. U.S. Mint engravers will produce coin designs by the end of January.



Krolicki then plans to have Nevadans select the state quarter by voting on the Internet and through phone calls.

"We want to leave it up to Nevadans," he said. "It is Nevada's quarter, not the treasurer's quarter."

The U.S. Mint also turned down suggestions to have the state quarter include actual silver from Nevada mines and to mint some quarters in the old U.S. Mint in Carson City.

Quarters have not contained silver since 1964. The Carson City Mint was last used in 1893. The building now houses the Nevada State Museum and holds an old coin press.

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7/5/05 PHILA-INQ A11

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7/5/05 Phila. Inquirer A11
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July 5, 2005

Section: EDITORIAL

A big pot adds to poker's allure

Crispin Sartwell teaches political science at Dickinson College in Carlisle. In Vegas, they're playing cards, and the person who emerges from a field of more than 6,000 people to win this year's main event at the World Series of Poker is going to go home with something like \$10 million.

Crispin Sartwell

teaches political science at Dickinson College in Carlisle

In Vegas, they're playing cards, and the person who emerges from a field of more than 6,000 people to win this year's main event at the World Series of Poker is going to go home with something like \$10 million.

Driven by innovations that have made it possible to play on the Internet and to watch card-playing like a sporting event on television - the commentators and viewers know as play unfolds what cards the players hold - poker has become gigantically popular, its best players mutating into worldwide superstars.

But the game has always had this potential. It's a kind of hyperconcentrated solution of human life. Success is driven by an inestimable combination of luck and skill, boldness and caution, truth and lies, practice and improvisation.

Poker brings into play the romance of history, of Old West card sharps, wise guys in the backroom, cheaters and wizards.

The deck of cards itself constitutes a remarkable and enduring iconographic system, a hierarchy of roles and images that emphasizes the romance and danger always associated with gambling. As the great card magician Jamy Ian Swiss puts it: "When you set a deck of cards down in front of most people, you invoke issues of chance, fate, skill, fortunetelling, money, power, love and sex."

Even as mere physical objects, things to be handled, a deck of cards and a stack

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PC-01929

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of chips have a compelling quality - like a cigarette and a shot glass.

The game on which the poker world has settled as its ultimate contest, no-limit Texas Hold 'Em, is remarkably simple and extraordinarily complex. The rules are easily stated - use two hole cards and five community cards to constitute the best possible five-card poker hand.

But there is a library of books about Hold 'Em strategy, and practically speaking, there are infinitely many different possible situations at the table: combinations of cards, number and character of players.

Traditionally, great poker players have been subtle psychologists: crusty backroom sharpers who know from the way you blink what cards you're holding, maybe even people who know when the moment is ripe to palm a card or deal the second card on the deck; they've been existentialists, risking their lives and fortunes in a deep acknowledgment of and manipulation of uncertainty.

Internet play has tended to reward another kind of player: technicians and rationalists who have played hundreds of thousands of hands in a relatively brief time, most of them mediated by computer so that they can't even read the eyes of their opponents. (But even on the Internet, there are "tells": how long it takes the player to bet, for example, or even the history of his folds.)

Still, you can bet that the person who wins this year's world series is going to have an extraordinary mixture of these traits. He's (all he's so far among the victors, though more and more women among the players) going to vibe the moment when he can steal a pot with a ridiculous bluff or when he has to fold his pair of queens, but he's also going to be furiously calculating the objective odds of making his straight.

"S.W. Erdnase" - author of *The Expert at the Card Table*, the classic 1902 treatise on card cheating - said of his book that "it will not make the innocent vicious, or transform the pastime player into a professional; or make a fool wise, or curtail the annual crop of suckers; but whatever the result may be, if it sells it will accomplish the primary motive of the author, as he needs the money."

That's a pretty good summary in poker terms of the basic dimensions of human personality: innocence and evil, incompetence and skill, foolishness and wisdom, gullibility and trust, and of course, greed and need.

But there's one difference between poker and the rest of life that makes for great television. With all poker's subtlety and ambiguity, at the end, \$10 million in cash will be dropped on the table, and someone will gather it toward himself in an ecstatic victory. Life itself never ends quite that beautifully.

---- INDEX REFERENCES ----

Language: EN

OTHER INDEXING: (Ian Swiss) (CARD TABLE; DICKINSON COLLEGE) (Crispin Sartwell; Internet; Jamy Ian; S.W. Erdnase; Texas Hold; Traditionally) (us.pa.phila; us.pa; us)

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FOCUS - 2 of 2 DOCUMENTS

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The Baltimore Sun

November 2, 2003 Sunday FINAL Edition

SECTION: ARTS & SOCIETY, Pg. 6F

LENGTH: 3623 words

HEADLINE: THE BIG GAMBLE;

A Marylander sells the family business and moves to Vegas to play poker. Is success in the cards?;
Playing for Keeps;
Moving from suburban Maryland to Las Vegas to make a living playing poker? You bet your life.;
Cover Story

BYLINE: Jeff Barker

SOURCE: Sun Staff

DATELINE: LAS VEGAS

BODY:

LAS VEGAS — John Robertson loops a rubber band around thirty-five \$100 bills, tucks the roll into his pocket, and climbs behind the wheel of his 8-year-old Crown Victoria. It's 10 a.m. and the temperature is already over 100 degrees as he flies past desert scrub grass and fast-food joints, toward gaudy casinos that loom like bowling pins in the distance.

Thirty minutes later, his odd commute takes him between the towering black pyramid of the Luxor Hotel & Casino and the faux Empire State Building of New York-New York. His destination: the Bellagio, with its 8-acre lake, botanical gardens and the most prestigious poker room in town.

He leaves his car at valet parking and makes his way past high-end clothing stores into a chandeliered parlor off the casino floor, where he joins seven other players, all men, at one of 30 green-felt tables. The minimum bet is \$40 and most of the pots are several hundred dollars, although some will climb over \$1,000. The higher stakes don't faze him; venturing money is as much a part of his job as filling out timecards is to a clerk.

The players engage in some banter. "I swear if I get even, I'm never coming back," one says.

Robertson says hello, but offers little about himself. Blue-eyed, bespectacled, his hair and goatee beginning to gray, he could pass for a professor. He wears blue jeans, sneakers and a button-down shirt, an outfit neither sloppy nor showy — it's utterly without attitude. Like any serious poker player, he wants to be hard to read.

With a quiet intensity, he sizes up his opponents. "Tourists have a tendency to dress up," he says. "And if it's 2 o'clock in the afternoon and their watch says 5, I know they're a tourist from the East."

Robertson is a poker room regular. These impromptu games, called "side action," are professionals' closest thing to a steady income and serve as tuneups for tournaments, where big money — and reputations — can be made.

A sign advises players: "The Bellagio Poker Room is a non-smoking area." A few tourists nurse beers or gin and tonics, but a working man wouldn't booze it up on the job, and the poker room is Robertson's office.

PC-01931

N/R 630

On this day, his office mates are a mix of serious and casual players. They don't know they're up against a man who has earned all of his revenue from poker since 1999.

Or that Robertson, 47, is just 12 weeks into the biggest gamble of his life.

It's hard to imagine making a more radical move without leaving the continental United States.

In April, Robertson and his wife, Nancy, traded a home with green grass and trees in Mitchellville, Md., for a suite in a salmon-colored "extended-stay" hotel in a transient area on the outskirts of the Las Vegas Strip.

In July, they moved into their new home: a stucco contemporary in a gated community 17 miles north of the Strip. The house has a pool surrounded by desert landscape -- almost a moonscape to the Eastern eye. Four varieties of cactus grow in their rocky front yard.

Robertson could have continued to play professionally from the D.C. suburbs, but this is the poker capital. Leaving friends and routines behind to move 2,400 miles closer to the action sometimes made him feel uneasy. His wife would miss her book group, and face selling off her beloved Washington Redskins season tickets. Mostly, though, Robertson didn't think about what they had to lose.

He is a man comfortable with risk, and not just in cards. Without aggressively taking chances, he believes he's a mere hostage of fate, a pawn of whatever hand life may deal him.

He grew up playing poker, canasta and other card games, but that was just for fun. The clear expectation in his middle-class family was that he would eventually run the family printing business in Washington.

After studying business administration in college, he did exactly that. But he never stopped playing poker, which, by the mid-'90s, seemed to gain a permanent hold on his psyche.

He played in informal games in the area and occasionally drove to Atlantic City. He pored over strategies and opponents' tendencies with the seriousness of an accountant studying tax code revisions. He read books purporting to reveal poker "secrets," even one on applying Zen Buddhism to the game.

He meticulously logged his poker results and notes into a spiral notebook in tiny handwriting:

"If a player looks a long time at their last card, it wasn't what they wanted. Feel safer. Bet."

In time, he became as fastidious about poker as about another passion, gourmet cooking. And he wondered if he could become adept enough to land near the hundreds of thousands of dollars in prize money awarded to top finishers in the biggest tournaments.

At that level, competing against hundreds of the world's best players at a time, Robertson would never enter a tournament expecting to win. But if he consistently got close, he figured fortune might one day manage to locate him and, like a magnetic pull, draw him into the winner's circle.

Robertson was pragmatic enough to know that his budding idea of playing cards for a living could be dismissed as middle-aged whimsy -- or worse, some sort of delayed adolescent rebellion.

But he calculated that his window of opportunity was as fleeting as a dwindling stack of poker chips. He had accumulated a bankroll from playing whenever he could. His two children from his first marriage were grown. His second wife, a publications production manager he met through work and married in 1994, was encouraging him to pursue his dream.

And there was the example of his older brother, Mike, who died of lung cancer five years ago.

"Mike had only done the (family) business from the moment he stepped out of high school," he says. "Mike was a wake-up call for me. Life should involve doing something you love."

And so, in 1999, John Robertson sold the business and began playing cards full-time. Four years later, he took the next logical step, selling his \$275,000 house and moving to Las Vegas -- a city most Easterners associate with gambling and Elvis impersonators, but not with putting down roots.

Robertson is among thousands of Americans for whom poker is their job. A much smaller number earn a substantial living at it. They play in casino rooms, on the Internet, and in "home games" that may or may not be illegal depending on where they live.

Robertson schooled himself partly on the Internet, where Web sites earn profits through volume and speed. While humans may deal 50 hands an hour -- with pauses for shuffling -- a computer game easily deals twice as quickly. Players need not fret about perfecting their poker-faces, since telltale expressions -- sighs, eye rolls and head shakes -- can't be seen by their opponents.

Most on the Web are casual players. But, sitting at the Bellagio table, Robertson isn't a tourist stumbling in for a weekend, content to drop a few bills at the poker table for entertainment.

This is his life.

He orders a black coffee and bottled water from a waitress who seems to be dressed like a cheerleader. He is playing 30 to 50 hands an hour, but folding on all but a dozen or so. He's trying to pick the right spots to go for the money.

One regular -- a distinguished-looking bald man wearing a blue blazer -- is taking that strategy to the extreme. After 90 minutes, he has folded on all but one hand.

That's too passive, Robertson will say later. In poker, as in life, you can't sit around waiting for good luck to arrive.

In seven-card stud, some cards are dealt face down while others are visible to the group. If you never bluff, then players get a sense of what you have simply by how much you risk.

"This guy had no imagination," Robertson says. "He's not mixing up his game, so he's not going to get any action."

Robertson, by contrast, periodically bluffs.

If opponents respect his game, they are more likely to bow out when he raises, leaving him unchallenged. But if they catch him bluffing on the first hand, his image is gone for the day and he sometimes must get up and leave.

Early on, Robertson wins a medium-sized pot by intimidating everyone into folding when he has nothing. Several hands later, he has what appears to be a winner -- pairs of Tens and Queens. Everyone else at the table folds except an older man with one card still to draw.

Robertson quickly assesses the situation: His opponent has two Nines; Robertson is holding one. That means there's one remaining in the deck. With 12 cards visible on the table, that leaves 40 unseen cards and a 40-1 shot of this guy pulling the Nine he needs to win.

Buoyed by the odds, Robertson raises his bet. Then he waits for the hand to end and watches as the man flips over his cards to reveal ... three Nines.

"Nice hand," Robertson offers. But he's a little stunned. He was up \$100; now he's down \$300.

Bad breaks, he knows, are part of poker. Like a rainstorm, happenstance has a way of intervening and announcing that even knowledgeable players aren't really in control.

He rises from the table, heads to the casino floor, lights up a cigarette.

"Do I care that he won? In that moment, I was dying," he says.

"Never go on tilt. Leave your emotion out of the game. If you're steaming, go for a walk. Laugh. Enjoy this game you're so good at. Remember, there are few in the long run who can hold a candle to you."

Ten minutes later, he returns to the game, begins to win some hands -- drawing three Aces on one -- and ends up ahead \$388. After four hours of playing, he heads for the door.

As he waits for the attendant to retrieve his car, he's still wired up, as if he has been drinking too much caffeine. Always, he needs to wind down after playing. His long-term goal is to treat each poker session the same, regardless of the outcome. But the reality is that he quietly exults at the high moments, is sweetly tortured by the low ones and approaches the game with a slow-burning intensity. A self-described "nerd" in high school, he plays as if he's still trying to prove that he belongs.

He had played well this day, but didn't particularly enjoy it. The competition was both good and lucky, a dangerous combination.

After playing, Robertson usually heads home, pours a gin and tonic and records in his journal how he fared.

"Continue not to be concerned with how other players think about your game or whether you're good or not. Do not allow your ego to influence your play."

He regularly makes notes about other players' body language -- do they shift in their seat or avoid eye contact when making a particular play? Occasionally, he gets a hunch that he says falls into the realm of the unconscious mind. A person smirks or holds themselves differently, and he's convinced they're holding Aces.

He tries to remain open to that almost childlike state allowing people to believe in the unexplained -- the ability to "see" an unplayed card without knowing exactly why. "I think children are just more tapped into the whole concept of the unreal," he says.

As he talks, it becomes clear that while he is pragmatic about poker's monetary risk, his attitude about cards can border on the mystical. He used to recite an affirmation: "A powerful winning force surrounds me." He once carried a meteorite fragment for good luck. He still engages in ritualistic behavior, repeating patterns -- perhaps taking a swim before playing -- that seem to correlate with success.

Is his poker an addiction?

He says no. But he possesses the sort of driven, risk-taking personality that could turn on him without a measure of self-awareness, discipline and frugality.

He routinely clips coupons, which seems an odd activity for a player willing to risk thousands of dollars in a single sitting. He's a creature of routine, keeping regular hours as best he can. Eager to retain a firm grip on his world, he manages to play poker only because, to a large extent, he believes he's the master of his destiny even while playing what seems to the rest of us to be a chancy game.

He's too calculating to indulge in roulette or slots, which rely on random acts and contain a built-in house advantage.

"I smoke. I'm anal. I have an addictive personality," he says. "I don't need a game where your decisions don't matter."

Those games are destined to end badly for most players over the long haul. But in poker, players compete against each other, not the house -- a critical distinction to Robertson. The house gets its cut by charging participants an hourly fee or collecting a percentage of the pot.

Of course, all gamblers ultimately need luck.

But poker players can sometimes temper the damage of lousy hands through judicious folding, steely nerves and a convincing poker face.

In other words, they can win -- or at least not lose badly -- even when the fates seem aligned against them. The best can wait out the unlucky periods the way a batter wears down a weary pitcher.

Many of this city's celebrities earn their notoriety with variations on high-wire acts. In Las Vegas, the poker equivalent of Siegfried and Roy -- who have risked their lives in their tiger act -- was Stu "The Kid" Ungar, a legendary champion in the '80s and '90s.

A native New Yorker, Ungar arrived in Vegas as a gin player while still in his twenties -- and he looked even younger. He turned to poker for the action and the money.

Accounts of his life contain no references to his ever holding a real job. He didn't need one.

Blessed with a memory like a hard drive, he won the World Series of Poker three times, including twice before he turned 30. He loved intimidating rivals with big bets.

But poker wasn't enough. He was also consumed by drugs, and was found dead of heart failure in a motel in 1998 at age 45.

In poker circles, Ungar is regarded as both legend and cautionary tale, a guy whose repeated successes showed that the game can be mastered, but whose demise was a spectacular reminder of the perils of excess.

Robertson arrived in Las Vegas in time to play in the May tournament series that Ungar helped make famous.

He passed on the \$2.5 million series championship because the \$10,000 entry fee was too steep. He came close in a few satellite tournaments offering a free seat to the championship as a prize, but then got distracted by his cross-country move and decided to focus on another of the series' several-dozen events. He put up the required \$1,500 to play in a "no-limit" game, in which players may bet any amount. First prize: \$270,000.

The winners of each of the series events -- involving various types of poker -- receive a monogrammed gold bracelet and intangible cachet.

Begun and still played in the Binion's Horseshoe Hotel and Casino, the World Series of Poker is 33 years old. The hotel was founded by Benny Binion, a Texas-born bootlegger, and has an old-fashioned, backroom feel. The biggest winners get their prizes awarded in cash delivered in a cardboard box surrounded by armed guards.

Robertson had won tournaments before. In 2001, he won \$22,000 at the New England Poker Classic in Connecticut, finishing first among 117 players. In 2002, he won \$35,000 -- his biggest prize to that point -- at an event with 300 players at the Orleans Open in Las Vegas.

But the series was different -- more glittery, more prestigious and more exposed. Winning would validate his ascent to the poker elite.

Robertson's event had 531 players. By the end of the first day of competition, he had passed nearly all of them.

When he returned to his hotel for the night, there were only 21 players left. One was Amir Vahedi who, 17 days later, would go on to win \$250,000 by finishing sixth in the series championship. Another was 1991 World Series champ Brad Daugherty. And then there was T.J. Cloutier, a tough old Texas pro and author of a well-regarded poker primer that Robertson had on his shelf.

Cloutier, definitely old school, is in good company in Las Vegas, where a cowboy mentality persists. Some of the tournament players seem just a little old to be wearing wraparound sunglasses and backward ball caps, or trash-talking their opponents. Some learned to play when the game was mostly illegal, and their outlaw personas endure.

Robertson is part of a new breed who have been schooled partly on the Web. The Internet and cable television have brought the game an increasingly diverse crowd. Entrants in the series included a police officer, an Internet entrepreneur, a part-time Elvis impersonator and a corporate executive. More women are playing, but they are still a minority. In a midsize tournament here, men outnumbered women 8 to 1.

It would be all men at the tables when Robertson faced Cloutier, Vahedi and the rest. "You're looking at a quarter-million dollars and 19 people in front of you," he says, "so you're pumped up."

But Robertson knows that poker luck can be as streaky as the Nevada weather. You might be in a monsoon one day and then not see a drop of rain for months.

The next day, Robertson was stuck in a drought. With a short stack of chips remaining, he tried to read Vahedi. He imagined that Vahedi wouldn't expect a player so close to the big money to raise without the cards to back it up. So Robertson, who had nothing -- not even a pair -- bluffed, pushing all of his chips into the center of the table.

It was a bold move almost identical to one that Chris MoneyMaker, a 27-year-old accountant wearing sunglasses and an utterly blank expression, would pull off a few weeks later to help him win the series championship.

But Vahedi didn't bite. He didn't have a stellar hand either, but he wouldn't be pressured into folding, as Robertson had hoped. Vahedi took the hand.

Robertson was done, finishing 17th in the tournament and collecting \$5,500. Hours later, Vahedi won the \$270,000 by finishing first, Cloutier netted \$32,000 for fifth, and Daugherty got \$14,000 for eighth.

Later, Robertson conceded that he miscalculated how Vahedi would react to his big move. But he wouldn't second-guess his own aggressiveness. In poker, there is at least as much honor in crashing and burning as there is in bleeding to death one chip at a time.

"To live," Robertson says, "you have to be willing to die."

In Las Vegas, there is always a second chance.

Many tournaments allow newly eliminated contestants to gain a second life by paying a fresh entry fee to start over. Some hold secondary tournaments for those knocked out of the first.

It's a place where lives can get destroyed or renewed or both.

Two months after the Poker World Series, on a Thursday afternoon in July, Robertson puts up \$100 and strides into the cavernous ballroom of the Orleans Hotel and Casino for the No Limit Hold'em event with about 450 players and a prize pool of \$112,810.

He has, at this point, been in Vegas for three months and is making \$10,000 or more a month. It is enough for him to begin to feel comfortable, but not to completely relax. His wife is still looking for a job, which would provide the couple with a supplemental salary and health insurance.

While he is making it financially, he isn't yet a poker celebrity. "In the next year or two, I absolutely want to win, and probably need to win, a (World Series) bracelet," he says.

As play begins, a cicada-like clicking emanates from the 45 tables -- the sound of chips being fidgeted with and tossed on tables.

Robertson starts at Table 79. As the tournament progresses, tables are vacated as some players drop out and others advance to face fellow survivors.

As he moves on, Robertson gazes hard at his second table assignment: Seat 6, Table 66. The card containing the numbers looks like this: "666."

He is just superstitious enough to feel a little uneasy. And, sure enough, the breaks don't go his way. Robertson is eliminated with a little more than half the field gone.

Later, he will sit down with a drink and conclude that he really hadn't played that badly.

For all his poker savvy, he must accept that sometimes it's the other guy drawing Aces while he is stuck with the biblical Sign of the Beast. All he can do is cut his losses -- and hope that good cards arrive soon.

"Forget individual days. Forget the score. It's all one big game."

POKER FACES

The tradition-rich World Series of Poker has launched many a career over its 33 years at Binion's Horseshoe Hotel & Casino. Anyone over 21 can vie for the championship event by paying the \$10,000 buy-in or qualifying via a satellite tournament.

"Amarillo Slim" Preston was one of poker's first celebrities, appearing on television talk shows during the 1970s. The 1972 World Series champion charmed audiences with his Texas drawl. But his days on the talk-show circuit may be over. He was indicted in August, accused of inappropriately touching a 12-year-old girl.

Stu "The Kid" Ungar was poker's best-known prodigy and one of its most tragic stories. He won the World Series in 1980 and 1981 while still in his 20s. Then, after years of battling drugs and other addictions, he took the crown again in 1997. The next year, he was found dead in a Las Vegas motel room.

His story is told in a film released this year, *Stuey*, starring Michael Imperioli, best known for playing Christopher Moltisanti on *The Sopranos*.

Tennessee accountant Chris Moneymaker began his march to the 2003 World Series championship by winning a \$40 online tournament. That qualified him for a second tournament offering the victor a seat at the series. Moneymaker's \$40 investment turned into \$2.5 million when he captured the championship in May. He is among a growing number of players schooling themselves on the Internet.

-- Jeff Barker

GRAPHIC: Photo(s), 1. (At the poker table); 2. Robertson and his wife, Nancy, enjoy the swimming pool at their new house.; 3. Professional poker player John Robertson chats with other players at his table. "Tourists have a tendency to dress up," he says. "And if it's 2 o'clock ... and their watch says 5, I know they're a tourist from the East."; 4. Poker player John Robertson (shown with his wife, Nancy); 5. (John Robertson); 6. Robertson studies his hand during a game at the Bellagio.; 7. Amarillo Slim" Preston; 8. Stu "The Kid" Ungar; 9. Chris Moneymaker; 1. - 6. Photography by Chiaki Kawajiri : Sun Staff; 8. & 9. Associated Press

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Chicago Daily Herald

May 27, 2005 Friday
C1 Edition; D7 Edition

SECTION: NEIGHBOR; Local beat; Pg. 1

LENGTH: 618 words

HEADLINE: Here's a taste of what you missed at Maxwell Street Saturday

BYLINE: Fernando Diaz

BODY:

For nine hours last Saturday, a leather quiver, an outboard motor and "the ultimate computer video game system," came together in search of new homes at the Maxwell Street Market sponsored by Hanover Park.

"My childhood is here," said Judy Howell, a village resident who patiently folded garments long outgrown by her family. She placed tank tops and shorts next to books and a tape recorder on a table, offering them up for sale like many of the 150 or so vendors at the twice-yearly event.

"My treasure your junk, my junk your treasure," she said about the myriad articles that time forgot.

With neighbor Nancy Gizel, Howell split three parking lot stalls with another neighbor to ensure they'd sell their wares together. Near the back of Gizel's stall was a Peaches and Herb "Twice the Fire" 12-inch vinyl record with a photo of Herb planting a sweet kiss on Peaches' cheek.

Maxwell Street is the first of many summer garage sales in which the women, and many others like them, empty their houses of things that have lost their value or use.

In the next stall over, on a folding table, sits a yolk- yellow Lady Ronson electric shaver, still in its box with the cord unfurled for \$3.

Just inches away, Dr. Joyce Brothers' four-tape set, "Success is a State of Mind," is going for \$1 even though one of them is missing. A couple of stalls away, Las Vegas playing cards from casinos like the Dunes Hotel and Country Club, the Gold Coast, Ceasar's Palace and the Silver Nugget are a steal in their original boxes at \$2 each or two for \$3.

Original cards of the Teenage Mutant Ninja Turtles from the early 1990s share space on one table with other assorted collectibles.

Wooden tennis rackets are piled next to a Technasonic Weight Talker just feet from the Tupperware stand near the entrance to the market that takes up one half of the Metra commuter parking lot along Lake Street.

Across the middle cluster of stalls sits Sue Schuricht of Schaumburg, selling some of the rarest items around.

In pristine condition and filed in a box is a copy of the 1975 Sidney Pollack film, "Three Days of the Condor," along with "2010" and the stereo extended-play, two-disc set of "2001: A Space Odyssey." All on LaserDisc. For \$2 apiece!

Schuricht said she's recording most of her 200-strong collection to DVD, and there are still several she's not getting rid of, like the musicals or anything with Elvis Presley in it. "Snow White" and "Lady and the Tramp" round out the collection of roughly 50 discs.

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She's also printed out pamphlets for a cottage on Lake Louise in Byron, Ill., that she wants to sell. "It's a good place to go swimming," she adds.

Shawnette Henry came with her family and claimed to find the best deal in the whole lot.

At a booth where Beanie Babies piled on top of each other in a box sold for \$1 each, and where a singing rabbit went for \$5, you could "buy a bag for \$10 and fill it," which she did.

Video tapes that will keep the kids settled during a road trip later this summer.

And you can't forget the food.

"We always eat last," Henry said, while finishing one of the 200 hot dogs sold by Hanover Park Boy Scout Troop 398. Along with chips, pop and pickles, the troop also served "probably a good 150 Polish," said Lance Hall, an assistant scoutmaster with the troop.

Village Trustee Rod Craig said only 12 spots remained for vendors who registered for a space on the same day. Checking the Cubs' score on his Blackberry, he sat with Trustees Wes Eby and Robert Packham near the entrance.

The "ultimate computer video game system," an Odyssey 2, circa 1978, found a home as did a 1/18th-scale version of a pearl white 1969 Chevy Camaro SuperSport.

Only time will tell if they again become treasures or junk.

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M2 Presswire

June 8, 2005

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HEADLINE: BUYINS.NET: Naked Short Web Site Announces AGEN, GME, GPIC, MMR, NERX, SEO Have Been Removed From Threshold Lists Today

BODY:

M2 PRESSWIRE-JUNE 8, 2005-BUYINS.NET: Naked Short Web Site Announces AGEN, GME, GPIC, MMR, NERX, SEO Have Been Removed From Threshold Lists Today © 1994-2005 M2 COMMUNICATIONS LTD

www.buyins.net, announced today that these select companies have been removed from the NASDAQ, AMEX and NYSE naked short threshold lists. Antigenics, Inc. (NASDAQ: AGEN), Gamestop Corp. (NYSE: GME), Gaming Partners International Corp. (NASDAQ: GPIC), McMoRan Exploration Co. (NYSE: MMR), Neorx Corp. (NASDAQ: NERX) and Stora Enso Oyj (NYSE: SEO). For a complete list of companies on the naked short lists please visit our web site.

Antigenics, Inc. (NASDAQ: AGEN) engages in the research and development of products to treat cancers, infectious diseases, and autoimmune disorders. The company's products are based on its heat shock proteins technology. Its principal product candidate is Oncophage, a personalized cancer vaccine tested in various types of cancer, including in phase III clinical trials for the treatment of renal cell carcinoma and for metastatic melanoma, as well as in a phase I/II trial in lung cancer. Antigenics' product portfolio also includes AG-858, a personalized cancer vaccine in a phase II clinical trial for the treatment of chronic myelogenous leukemia; AG-702/AG-707, a therapeutic vaccine program in phase I clinical development for the treatment of genital herpes; and Aroplatin, a liposomal chemotherapeutic for colorectal cancer and other solid tumors. The company was formed as a Delaware limited liability company as Antigenics L.L.C. in 1994 and converted to a Delaware corporation, Antigenics, Inc., in 2000. Antigenics is headquartered in New York City, New York. With 26.98 million shares in its float and 7.5 million shares declared short as of May 10th, there is no longer a failure to deliver in shares of AGEN.

GameStop Corp. (NYSE: GME) operates as a video game and PC entertainment software specialty retailer in the United States. It offers an assortment of new and used video game hardware, video game software, and accessories; PC entertainment software in various genres, including sports, action, strategy, adventure/ role playing, and simulation; and other related products, including action figures, trading cards, and strategy guides. It also offers accessories and other products that include video game accessories consisting primarily of controllers, memory cards, and other add-ons; PC entertainment accessories comprising video cards, joysticks, and mice; and strategy guides and magazines. In addition, the company operates a commerce-enabled Web property, GameStop.com; and publishes Game Informer, a circulation multiplatform video game magazine. As of April 18, 2005, GameStop operated 1,826 stores under the GameStop brand in the United States, Puerto Rico, Ireland, Northern Ireland, and Guam. The company is headquartered in Grapevine, Texas. With 19.1 million shares in its float and 5.13 million shares declared short as of May 10th, there is no longer a failure to deliver in shares of GME.

Gaming Partners International Corporation (NASDAQ: GPIC) engages in the manufacture and supply of casino table game equipment in the United States. Its products include casino chips, table layouts, playing cards, dice, gaming furniture, table accessories, and other products that are used with casino table games, such as blackjack, poker, baccarat, craps, and roulette. The company has operations in Beaune, France; San Luis, Mexico; Atlantic City, New Jersey; and other locations. It sells its casino products directly to licensed casinos worldwide. Gaming Partners International was

founded in 1963 by Paul S. Endy, Jr. It was formerly known as Paul-Son Gaming Corporation and changed its name to Gaming Partners International Corporation in September 2004. The company is headquartered in Las Vegas, Nevada. With 1.65 million shares in its float and 71,690 shares declared short as of May 10th, there is no longer a failure to deliver in shares of GPIC.

McMoRan Exploration Co. (NYSE: MMR) engages in the exploration, development, and production of oil and gas offshore in the Gulf of Mexico and onshore in the Gulf Coast region. As of December 31, 2003, its estimated proved oil and gas reserves totaled approximately 16.9 cubic feet of natural gas equivalent, comprising 13.6 billion cubic feet of natural gas and 0.5 million barrels of oil and condensate. McMoRan Exploration was created in 1998 and is headquartered in New Orleans, Louisiana. With 24.45 million shares outstanding and 6.34 million shares declared short as of May 10th, there is no longer a failure to deliver in shares of MMR.

NeoRx Corporation (NASDAQ: NERX), a cancer therapeutic development company, develops products for targeted delivery of anti-cancer agents, including radioactive pharmaceuticals, to tumor sites. It is developing its lead product candidate known as skeletal targeted radiotherapy (STR) for the treatment of multiple myeloma, a cancer of the bone marrow. STR is designed to deliver radiation specifically to sites of cancer in the bone and bone marrow. It consists of a bone-seeking molecule called DOTMP, which deposits the radioactive substance, holmium-166, in the skeleton. The company is also developing STR for use with high-dose chemotherapy and autologous stem cell transplantation for treatment of multiple myeloma, and potentially other bone and bone marrow-related cancers. As of June 24, 2004, the company opened enrollment in a phase III clinical trial of STR in patients with multiple myeloma. NeoRx was formed in 1984 and is headquartered in Seattle, Washington. In April 2004, it acquired the worldwide exclusive rights, excluding Japan, to develop, manufacture, and commercialize NX 473, a platinum-based anti-cancer agent, from AnorMED, Inc. for \$1 million in NeoRx common stock and \$1 million in cash. In the same month, the company sold its Pretarget intellectual property to Aletheon Pharmaceuticals, Inc. With 31.81 million shares in its float and 1.1 million shares declared short as of May 10th, there is no longer a failure to deliver in shares of NERX.

Stora Enso Corporation (NYSE: SEO) operates as an integrated paper, packaging, and forest products company worldwide. The company operates in three segments: Paper, Packaging Boards, and Forest Products. The Paper segment develops and manufactures a range of publication papers, including magazine paper and newsprint, uncoated and coated magazine paper, and standard and specialty grades paper in reels for newspapers, magazines, books, directories, and other forms of advertising media. It also offers fine paper products, which include graphic coated and office uncoated fine paper grades for use as offset paper, envelopes, writing paper, and continuous stationery paper. The Packaging Boards segment offers consumer packaging boards, including carton boards, cigarette boards, food service applications, graphical products, and liquid packaging boards to industrial customers. The Forest Products segment develops, manufactures, and supplies sawn goods used in the joinery, furniture, and construction industry, including prefabricated houses. It also manages timberlands. The company distributes its products through its own marketing network and independent agents in North America and Europe. Stora Enso is headquartered in Helsinki, Finland. With 820.44 million shares outstanding and 222,630 shares declared short as of May 10th, there is no longer a failure to deliver in shares of SEO.

About BUYINS.NET

WWW.BUYINS.NET is a service designed to help bonafide shareholders of publicly traded US companies fight naked short selling. Naked short selling is the illegal act of short selling a stock when no affirmative determination has been made to locate shares of the stock to hypothecate in connection with the short sale. Buyins.net has built a proprietary database that uses Threshold list feeds from NASDAQ, AMEX and NYSE to generate detailed and useful information to combat the naked short selling problem. For the first time, actual trade by trade data is available to the public that shows the attempted size, actual size, price and average value of short sales in stocks that have been shorted and naked shorted. This information is valuable in determining the precise point at which short sellers go out-of-the-money and start losing on their short and naked short trades.

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M2 Presswire June 8, 2005

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You should consider these factors in evaluating the forward-looking statements included herein, and not place undue reliance on such statements. The forward-looking statements in this release are made as of the date hereof and BUYINS.NET undertakes no obligation to update such statements.

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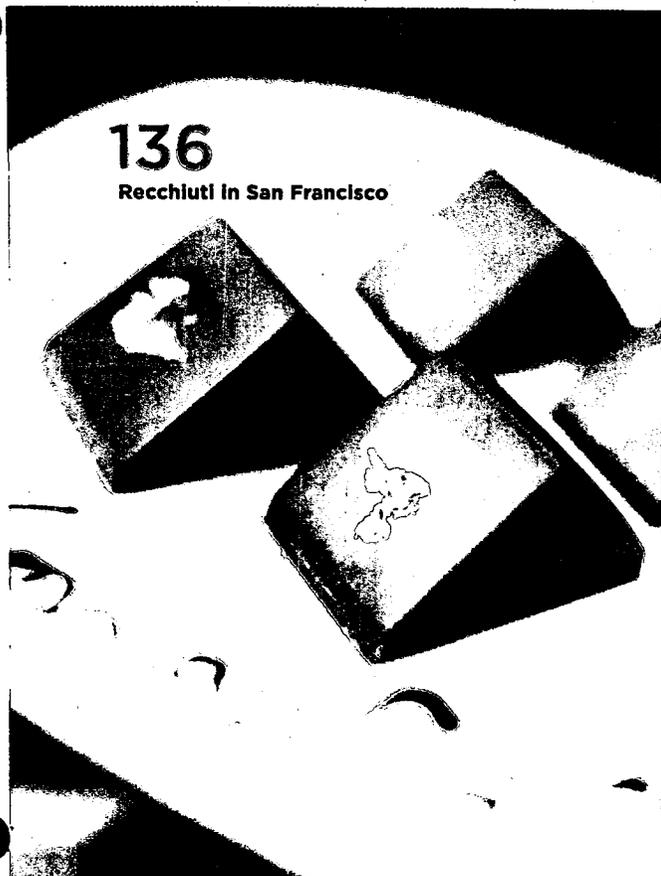
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The singer-songwriter throws a tea party for New York's Lower East Side. Interview by Eric Steinman

About the Cover

Ancho-and-Coffee-Rubbed Filet Mignon with Ancho-Mushroom Sauce, page 166. Photography by Pornchai Mittongtare. Food styling by Basil Friedman. Prop styling by Robin Turk.

Have a question about a recipe, or a comment? Call Reader Service at 323-965-3696, or contact the editorial offices: *Bon Appétit*, 6300 Wilshire Boulevard, Los Angeles, CA 90048. For subscriptions and changes of address, call 800-765-9419 (515-433-5019 from outside the U.S.A.) or send e-mail to: subscription@bonappetit.com. Printed in the U.S.A.

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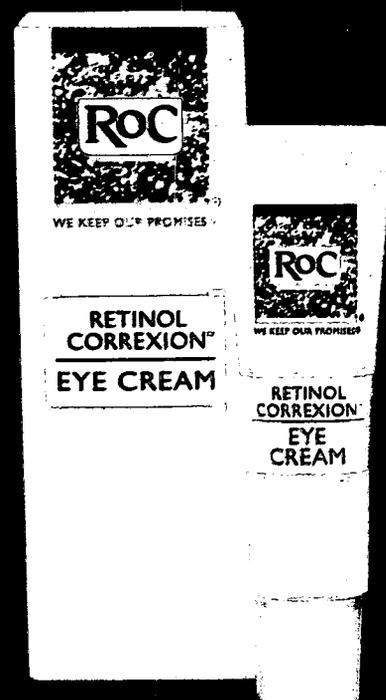
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“Why these five?”

That’s the first question we knew you would ask. Why the enduring attraction of New York, Chicago, San Francisco, New Orleans? And why—seemingly all of a sudden—is Las Vegas on the list? And why not Los Angeles, where *Bon Appétit* editorial is based?

Whew. A lot of questions, indeed.

However, as you may have guessed, we are quite well prepared to answer them (and the staff became quite well fed along the way). With regard to the first four cities, so much has been written about the restaurants there that it was very important to us to make the point about what aspect of these locales is special *right now*. These four don’t only endure; they continually morph (deliciously), reinvent themselves, and satisfy unconditionally. You’ll learn more about how in the section beginning on page 113.

As for Vegas, well, it isn’t really a great restaurant city “seemingly all of a sudden.” In fact, what we’re seeing there is actually the *second* wave of the celebrity chef invasion that began in the early ’90s and continued to gain momentum. (Not to toot our own horn, but...*Bon Appétit* named Las Vegas “Destination of the Year” in our January 2000 issue. We have been reporting on the scene for a long time.)

Then, the L.A. question. You’re right. It is a little weird that our home base doesn’t have as high a profile as it did in the late ’70s and ’80s, when it helped lead the revolution in California-influenced cooking and cuisine. L.A. is in a mellow zone right now, with a lot of steak and Italian food, and small-plates-type places—clubby restaurants and trattorias that comfort and make for a very enjoyable evening out. Where L.A. does still lead the way is sushi—we excel in it, really—and in the article that begins on page 65 you’ll find out about some of the best places to try it.

Boston and Philadelphia also get their due in articles in the front of the magazine. Actually, there are 23 cities covered in this issue other than the Top 5. So we’re not stuck on the Top 5. Dwelling maybe, but not stuck.

Remember, too, that even if you don’t agree with our choices, dozens of chefs have provided dozens of recipes here for you to try at home. They make for fun mixing and matching for a dinner-party menu. After the reading, the proof really is in the eating. Sitting down to, for instance, a big bowl of Drunken Noodles from Sripraphai in New York, or beer-battered mahi-mahi tacos from Mijita in San Francisco, or a plate of sensational rabbit étouffée with cheese grits from Jacques-Imo’s in New Orleans, is a great way to start the debate among friends. Between bites, you can discuss it.

Besides, it’s not polite to talk with your mouth full.

AMERICA'S
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CITIES

Barbara Fairchild EDITOR-IN-CHIEF

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With its ultra-deluxe accommodations, lavish spa facilities and top-tier entertainment, **MGM Grand** is the ultimate Vegas destination for savvy travelers who want to be thrilled on all levels. But for discriminating gourmands, it's the food that takes center stage. With an all-star lineup of world-class chefs at the helm of some of the most creative dining spots on the Strip, diners are dealt a winning hand of culinary options.



HIT THE CULINARY JACKPOT AT MGM GRAND

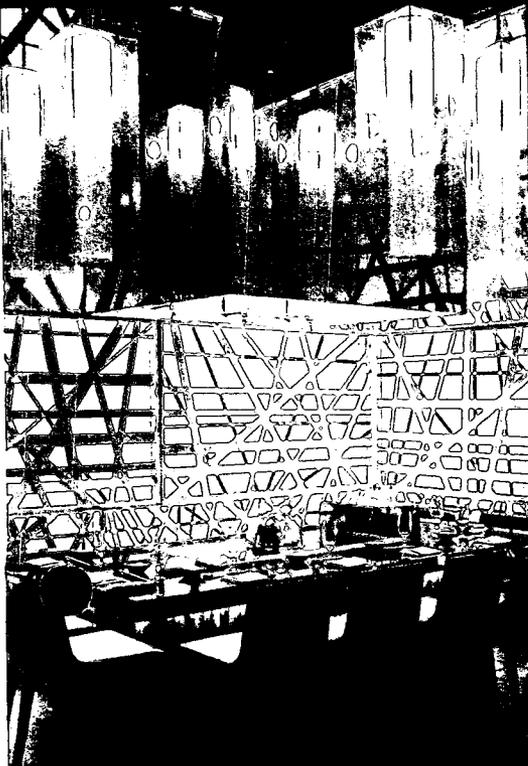
The newest attraction is **Shibuya**. Chef **Eiji Takase**'s inventive interpretation of "traditional modern" cuisine brings forth sumptuous creations like kobe beef tataki with shichimi onions and miso wild salmon in lotus root and ginger sauce. Sake sommelier **Eric Swanson** serves as an expert guide through an astonishing selection of sakes that can be paired with a nightly chef's tasting menu or enjoyed in innovative sake-infused cocktails.

At **Diego**, the bold flavors of traditional Mexican food are updated with sophisticated dining sensibilities. Riffs on favorite Mexican dishes like wood-oven roasted chicken with Oaxacan red mole, *carne asada*, and a salsa cart share the menu with a selection of over 75 bottles of tequila, collected by tequila master **Julio Bermego**.

Carnivores will revel at **Craftsteak**, James Beard Award-winning chef **Tom Colicchio**'s elevated steakhouse that celebrates the uncommon pleasures of eating top-notch ingredients simply prepared under an expert hand. **Fiamma Trattoria**, the stylish outpost of the critically acclaimed New York restaurant, is an ode to sophisticated Italian cuisine.

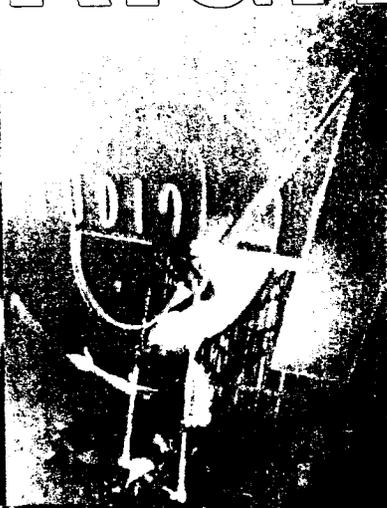
Seablue's dramatic décor of cascading water sets the tone for **Michael Mina**'s hyper-fresh, innovative seafood creations, while **Mina**'s other outpost, **Nobhill**, offers a taste of the wonders of San Francisco dining. **Emeril Lagasse**'s **New Orleans Fish House** fuses classic Creole dishes with Emeril's unmistakable "kicked-up" interpretations. Authentic haute-Chinese is featured at **Pearl**, where seasonal dishes are paired with a selection from a trolley of excellent Chinese teas prepared tableside. For casual dining that doesn't compromise on quality, **Wolfgang Puck Bar & Grill** serves the chef's famous wood-oven pizzas, pastas and grilled fish.

For Las Vegas food lovers, the restaurants at MGM Grand are the best show in town. For more information about Las Vegas getaways for serious foodies, visit www.mgmgrand.com or call 877-880-0880.



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All-star Emeril Lagasse tempts the crowds with his sinfully delicious cooking and an authentic taste of New Orleans; Michelin-starred chef Guy Savoy offers superb, imaginative Parisian fare; Tom Moloney cooks up the classics, as well as contemporary creations with California-inspired seafood; superstar Daniel Boulud shares his mastery of French cuisine with a menu of modern brasserie fare; Mexican food gets a modern makeover from Richard Sandoval; direct from NYC, Rick Moonen flavors the Strip with his take on the best in seafood; and rounding out the heavy-hitters is Joël Robuchon, a renowned genius known for his magical cuisine and pursuit of perfection.

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—Richard Sandoval,
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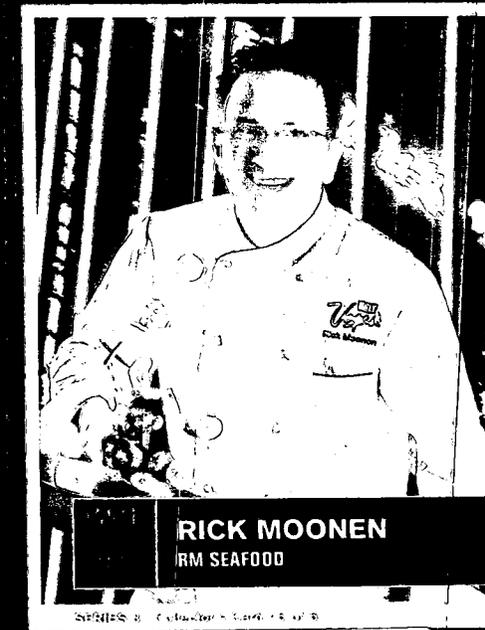
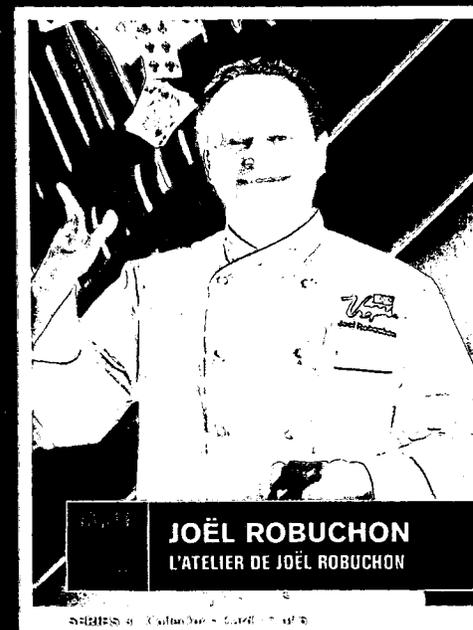
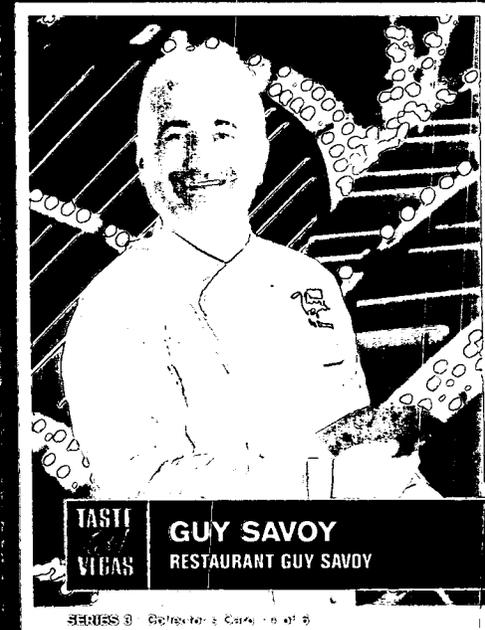
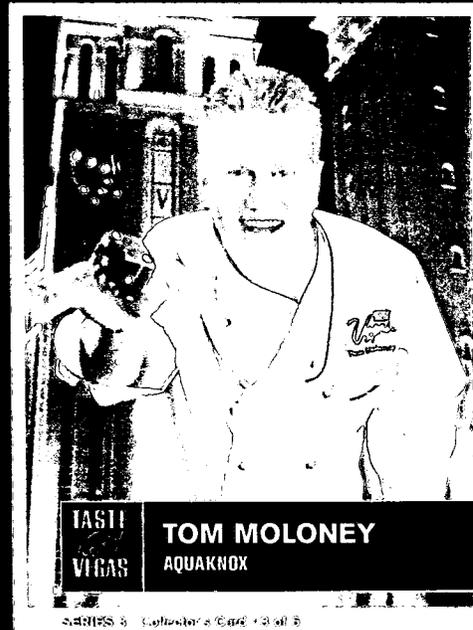
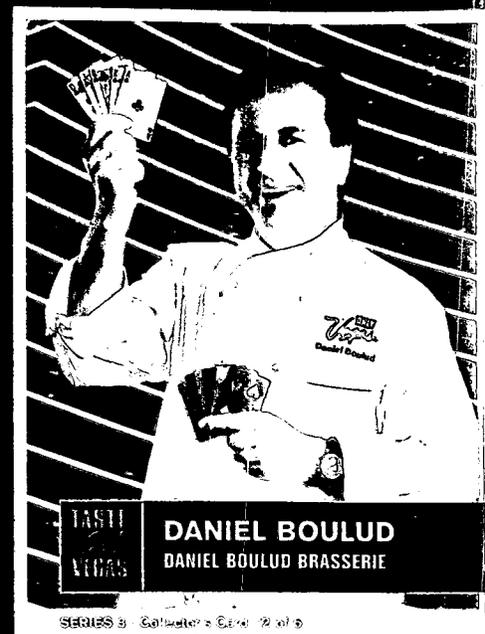
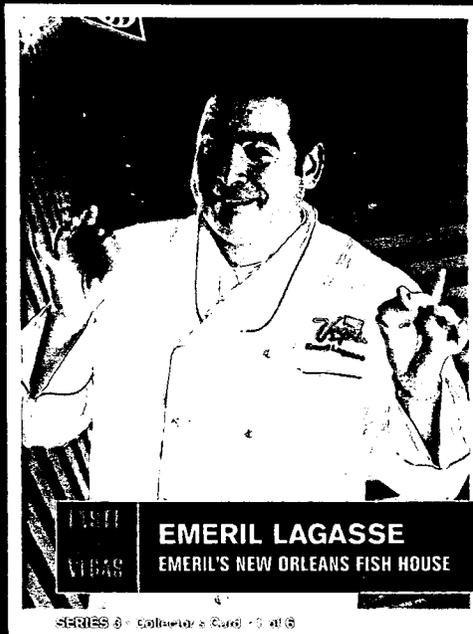


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ONLY Vegas

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Photographs by Johnny Miller



RICK MOONEN

RM SEAFOOD

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NICKNAME: The Palace

LITTLE-KNOWN FACT: At age 10, I made a cake with my brother and we baked it in the backyard.

SIGNATURE DISH: New England-Style Clam Chowder

FAVORITE INGREDIENTS: Dill, yeast, cauliflower, potatoes and my Cajun spice mix.

THINGS I LOVE MOST ABOUT VEGAS: Great industry support, great food-blogging

BIGGEST CAREER GAMBLE: Opening my own restaurant in New York City.

I KNEW I'D HIT THE CULINARY JACKPOT WHEN: Mandalay Bay asked me to open two new seasonal bars in Las Vegas (R&B CAFE and RESTAURANT R&B).

BEST VEGAS MEMORY: Seeing a sign with my name on it with a blue waterfall back-drop for the first time.

GUY SAVOY

RESTAURANT GUY SAVOY

Caesars Palace, 3570 Las Vegas Blvd. South • 702-731-7110



NICKNAME: The Boss

LITTLE-KNOWN FACT: I love canned sardines for breakfast, with toast and butter.

SIGNATURE DISH: Artichoke Soup with Black Truffles, Parmesan with Mushroom Brûlée and Truffle Butter.

FAVORITE INGREDIENT: Pumpkin

THINGS I LOVE MOST ABOUT VEGAS: The brightness of the daylight, the intensity of the nights at night.

BIGGEST CAREER GAMBLE: Restaurant Guy Savoy at Caesars Palace.

I KNEW I'D HIT THE CULINARY JACKPOT WHEN: I received my first Michelin star.

BEST VEGAS MEMORY: When I arrived in my restaurant on the top of the hotel.

FAVORITE VEGAS GAMING PASTIME: My gambling is to transform food into pleasure.

DANIEL BOULUD

DANIEL BOULUD BRASSERIE

Wynn Las Vegas, 3131 Las Vegas Blvd. South • 702-770-3310



LITTLE-KNOWN FACT: I hate bananas, love potatoes

restaurant, DANIEL, in 1993.

I KNEW I'D HIT THE CULINARY JACKPOT WHEN: In the same year, DANIEL was voted "one of the ten best restaurants in the world" by the *International Herald Tribune*, and won the James Beard Award for "Outstanding Chef of the Year."

FAVORITE INGREDIENTS: Wild mushrooms and feebant herbs.

THINGS I LOVE MOST ABOUT VEGAS: Being in Vegas today.

BIGGEST CAREER GAMBLE: Opening my first



restaurant, DANIEL, in 1993.

I KNEW I'D HIT THE CULINARY JACKPOT WHEN: In the same year, DANIEL was voted "one of the ten best restaurants in the world" by the *International Herald Tribune*, and won the James Beard Award for "Outstanding Chef of the Year."

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BIGGEST CAREER GAMBLE: Opening my first

JOËL ROBUCHON

L'ATELIER

DE JOËL ROBUCHON

MGM Grand, 3799 Las Vegas Blvd. South • 702-891-1111



LITTLE-KNOWN FACT: I designed a chef jacket called "La 3083"

SIGNATURE DISH: Jelly of Cauliflower with Caviar

FAVORITE INGREDIENT: Potatoes

THINGS I LOVE MOST ABOUT VEGAS: It's a city where anything is possible, anytime BIGGEST CAREER GAMBLE: The invention of a new concept of modern gastronomy

I KNEW I'D HIT THE CULINARY JACKPOT WHEN: I was nominated for "Cook of the Century" and my restaurant, "Best Restaurant of the World."

FAVORITE VEGAS GAMING PASTIME: Roulette wheel.

OTHER LAS VEGAS RESTAURANT PROPERTIES INVOLVED WITH: Joel Robuchon at The Mandarin

TOM MOLONEY

AQUAKNOX

The Venetian, 3355 Las Vegas Blvd. South • 702-414-3772



NICKNAME: Tommy

SIGNATURE DISH: John Dory with Lobster, Succotash

FAVORITE INGREDIENTS: Fresh herbs

THINGS I LOVE MOST ABOUT VEGAS: The aggressive culinary growth Florida to Vegas—what a payoff.

I KNEW I'D HIT THE CULINARY JACKPOT

WHEN: Aquaknox was voted Best New Restaurant in Las Vegas.

FAVORITE VEGAS GAMING PASTIME: Drops

OTHER LAS VEGAS RESTAURANT PROPERTIES INVOLVED WITH: E Brands Restaurants (Impero, Santea Room, Bossa, Taqueria Canonial)

EMERIL LAGASSE

EMERIL'S NEW ORLEANS FISH HOUSE

MGM Grand, 3799 Las Vegas Blvd. South • 702-891-1374



NICKNAME: Bam Man

LITTLE-KNOWN FACT: I love to play golf. **SIGNATURE DISH:** Emeril's New Orleans Boudoir Beef Strips

FAVORITE INGREDIENTS: Anything seasonal and simple.

THINGS I LOVE MOST ABOUT VEGAS: It's got something for everyone, great restaurants, shows and sights.

BIGGEST CAREER GAMBLE: Opening Emeril's

Restaurant in the New Orleans Warehouse District 16 years ago.

I KNEW I'D HIT THE CULINARY JACKPOT WHEN: I'm still waiting.

BEST VEGAS MEMORY: What happens in Vegas, stays in Vegas.

OTHER LAS VEGAS RESTAURANT PROPERTIES INVOLVED WITH: D'Innocenzo Steakhouse in The Venetian Resort Hotel Casino

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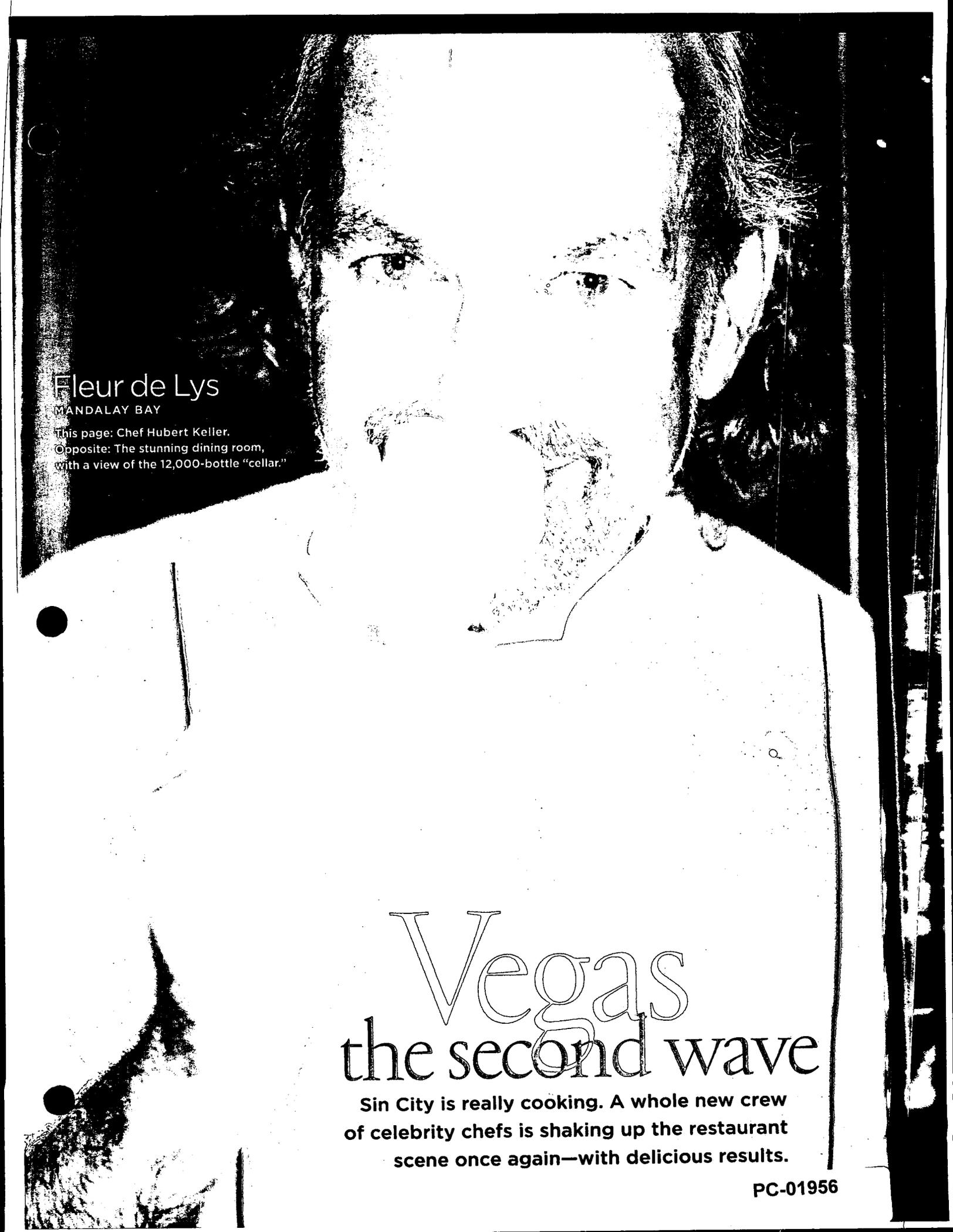
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MANDALAY BAY

This page: Chef Hubert Keller.

Opposite: The stunning dining room,
with a view of the 12,000-bottle "cellar."

Vegas

the second wave

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Of Baseball**

This World Series, Latino dominance takes center stage
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**Pacing Your
Foot Down**

With flats making a comeback, our heel-loving columnist goes on a spree
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**Tender Is
The Chicken**

The ways, plain and fancy, to give your bird a milk bath
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What's News—

Business and Finance World-Wide

U.S. PROSECUTORS charged Texas oil man Oscar Wyatt and two Swiss executives with secretly paying millions of dollars in kickbacks to Saddam Hussein's government. The charges mark an escalation of the probe into the U.N. program that let the former Iraqi leader sell oil in exchange for food and medicine. (Article on Page A3)

Oil supplies may start tightening as early as next month, the IEA's executive director warned, citing hurricane damage to facilities and a possible rebound in demand. (Article on Page A3)

Mississippi and Louisiana lost a total of 310,000 jobs last month due to the hurricanes. Elsewhere, the job market appeared healthy. (Article on Page A3)

Caterpillar's net rose 34% on a 17% revenue increase. But the results trailed Wall Street forecasts, sending shares down 9.5%. (Article on Page A3)

SYRIA RISKED further isolation after a U.N. probe of Hariri's death. A push for international sanctions may follow the investigation that implicated high-ranking Syrian officials in the former Lebanese prime minister's assassination. Syrian and Lebanese officials criticized the report, while Bush and Rice called for accountability. Bolton said he would confer with the Security Council, which plans to address the matter Tuesday. France and Arab governments may play pivotal roles in the response to Damascus. (Column 6)

Divisions in Lebanon were likely to worsen, as opponents of pro-Damascus politicians disputed the report. Florida residents began vacating the Keys and some mainland areas ahead of Hurricane Wilma's arrival. The Category 4 storm battered Miami and tourists sought refuge in hotel ballrooms and emergency shelters as water filled the streets. Forecasters now predict Wilma will achieve landfall in Florida on Monday, possibly with diminished strength.

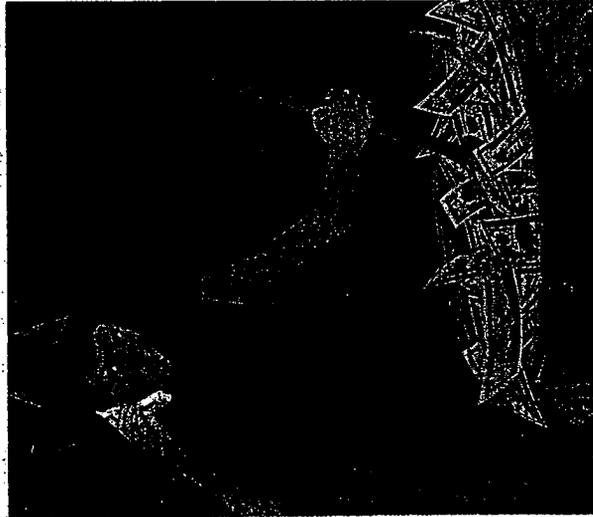
An Iraqi defense lawyer turned up dead on a street following his Baghdad kidnaping Thursday. The attorney for one of Hussein's co-defendants had been killed, according to reports.

How 'Wicked' Cast Its Spell

The Broadway musical took a page from Hollywood, turning a troubled show into a marketing machine.

By Brooks Barnes

'WICKED' had flop written all over it when it opened on Broadway in 2003. Empty seats dotted the theater. Ad-



**Harsh Report
From U.N. Puts
Pressure on Syria**

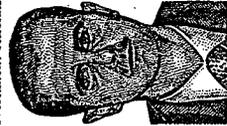
U.S. Urges World to Ponder 'Accountability' for Charges; Damascus Assails Findings

By Bill Sperber

DAMASCUS, Syria—The United Nations probe implicating high-ranking Syrian officials in the killing of Lebanese leader Rafik Hariri could ignite a drive for international sanctions next week and pose the biggest challenge yet for the tight-knit Damascus regime.

The Syrian government denounced the report as full of "false accusations" aimed at weakening and embarrassing the nation politically. In Lebanon, where current and former government officials allegedly carried out the assassina-

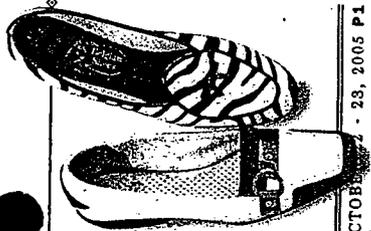
tion, pro-Syrian President Emile Lahoud criticized the report as well. U.N. Secretary General Kofi Annan asked U.N.-appointed investigator Denley Mehlis, who submitted the report Thursday to continue investigations until mid-De-



Bashar Assad

SHOPPING | Our Heel-Driving Columnist Steps Back Into Flats | **R**

PURSUITS

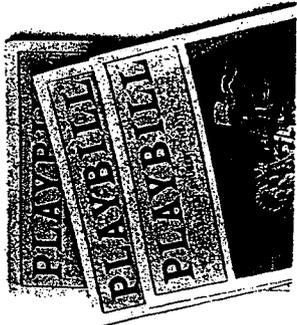


THE WALL STREET JOURNAL

SATURDAY/SUNDAY, OCTOBER 23, 2005 P.1

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THEATER P8



'Spamalot'? Pay A Lot. Broadway Tickets Hit \$110

GARDEN P9



The New Face of Baseball

With the rise of the Chicago White Sox, Latino dominance takes center stage.



SPECIAL ADVERTISING FEATURE

Provocative Vegas Dazzles the Discerning

Meet Las Vegas, the destination for sophisticates, George Carlin, Dame Edna, Jon Stewart and Dennis Miller: poke fun at politics, social convention and the absurdities of contemporary life. Headliners are mega-stars like Celine Dion, Dave Matthews, Elton John, U2 and the Rolling Stones. The Tony-award-winning hit Avenue Q

makes its only appearance outside of New York in

Las Vegas; Broadway hits including *Spartan*,

Mama Mia!, *Hairspray* and *Phantom of the*

Opera are on stage or soon to open. And

Mel Brooks sightings around town have

prompted rumors that *The Producers*

will open here as well.

Las Vegas has always had its

glamorous side, but the city that is

continually reinventing itself has an

edgy coolness today. The players that

power Las Vegas are as competitive as

they are creative and keep pushing each

other to new levels of excellence. One example:

the shift to hotels that are opulent, temples of luxury

and fantasy. The Robb Report, that arbiter of the ultimate for the discerning, last year named a

Las Vegas hotel the world's best of the best hotels. In entertainment, when the dazzling, other-

worldly Cirque du Soleil debuted here more than a decade ago, naysayers said it was too high-

brow. Instead, it was a smash hit, spawning ever more provocative shows. Productions like the

Blue Man Group, which just opened a new show here, also helped pave the way for others to

keep pushing the envelope for entertainment.

The restaurant scene has undergone a similar transformation. While gourmet rooms were

always a staple for high rollers, Vegas today is a culinary capital with three AAA five-diamond

restaurants. Big-name chefs such as Alain Ducasse, Subotzky, Fajinger, and Mary Sue Milliken of the

Food Network, Emeril Lagasse, Wolfgang Puck, Jean-Georges Vongerichten and Joel Robuchon

are just a few of the top chefs who have restaurants in Las Vegas.

Las Vegas has become a major golf destination, with more than 60 private and public

golf courses designed by the likes of Jack Nicklaus, Arnold Palmer and Pete Dye. Spas and golf

go hand in hand — Las Vegas has 30 pampering spas.

Even with all of these changes, Vegas remains true to itself with classic stars such as

Tony Bennett and Wayne Newton, Mr. Las Vegas himself. Anyone looking for lounge shows and

glittered and feathered showgirls can still enjoy these perennial favorites.

Gambling, the core of Las Vegas, has gone through its own evolution. Poker is now a spec-

tator sport as well as a table game, thanks to programming such as ESPN's World Series of Poker,

casino-based dramas such as NBC's Las Vegas and celebrity poker tournaments. Capitalizing on

the game's new élan, casinos have opened new poker rooms—and offer lessons for novices to

ease them into their new sport.

Las Vegas, the town that invented 24/7, keeps upping the ante for fun.

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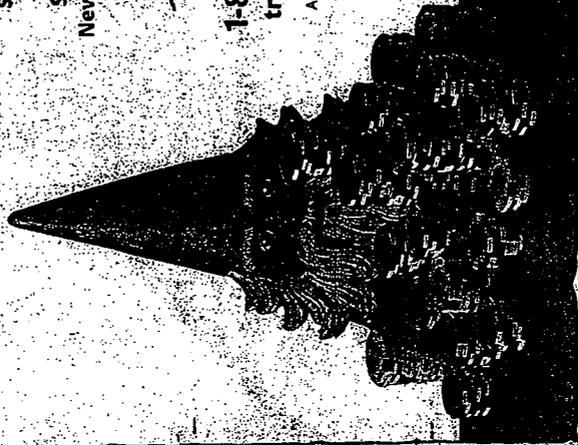
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NATIONAL GEOGRAPHIC

SPECIAL
COLLECTOR'S ISSUE

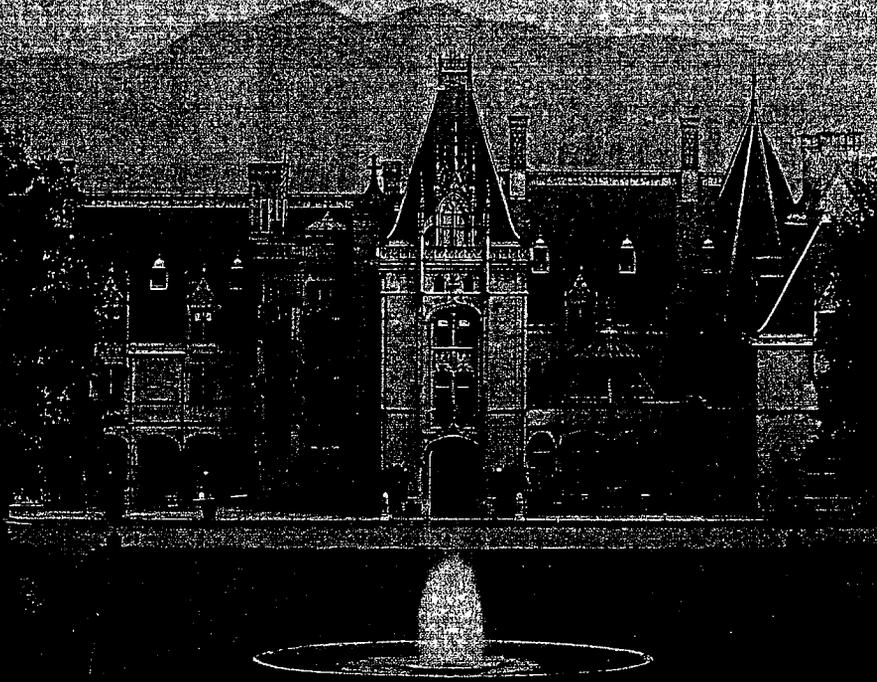
TRAVELER

WHERE THE JOURNEY BEGINS

October 2001 • nationalgeographic.com • \$4.95

50 PLACES OF A LIFETIME AMERICA

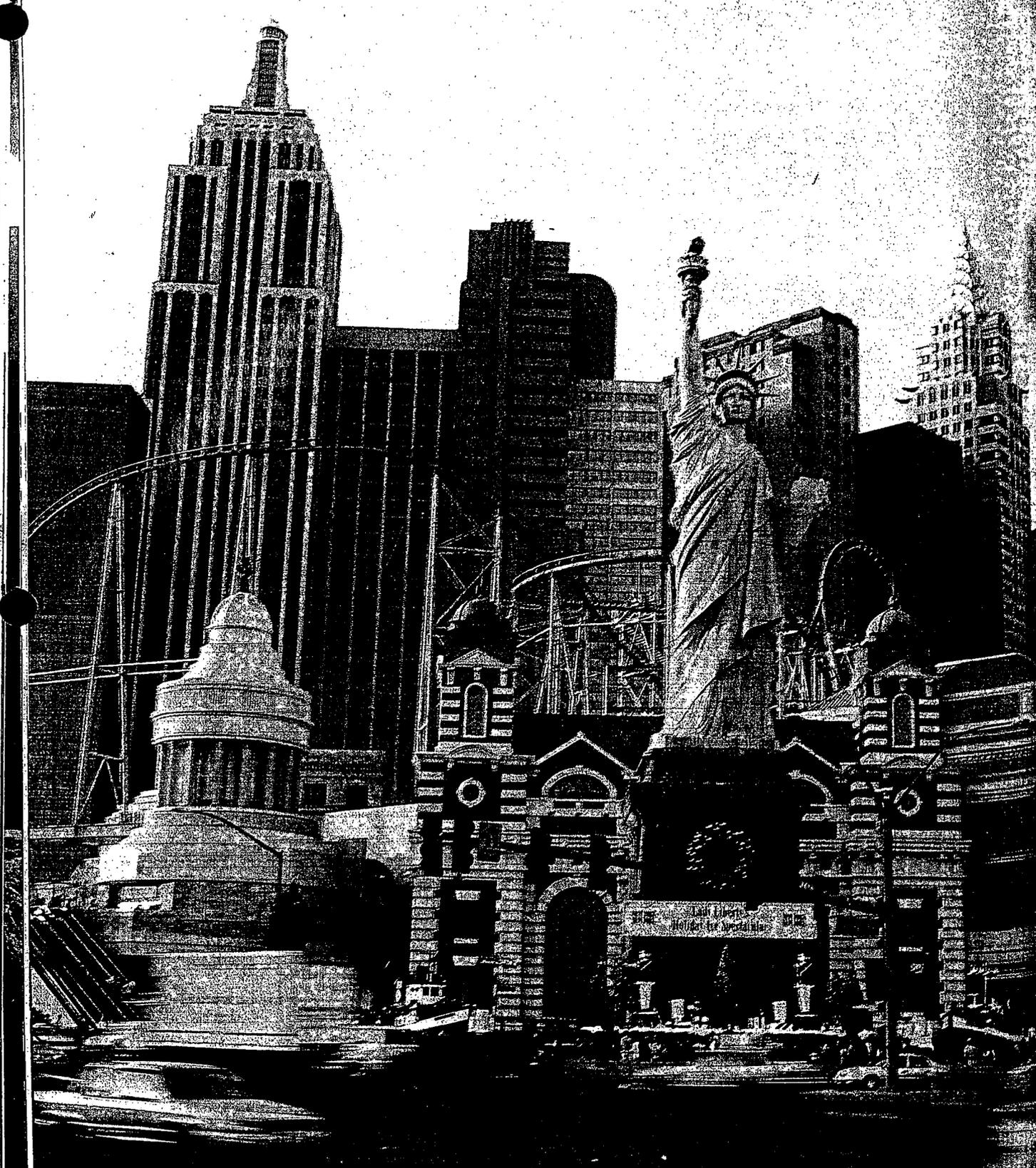
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URBAN SPACES • WILD PLACES • PARADISE FOUND
COUNTRY UNBOUND • NATIONAL WONDERS

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PC-01960



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Luck be a lady: Hotels such as New York-New York lure customers with over-the-top themed architecture. Marriage is also a big business (opposite); last year, 120,274 couples got married in Clark County.

PC-01961

LAS VEGAS

A city of eye candy, with a dash of spice, rising from the Mojave. By Teller

LAS VEGAS IS A POPSICLE, a frosty man-made treat defying the blistering Mojave sun. Sustained by imported water, artificial refrigeration, and a cultivated taste for sweets, our desert dessert has no natural ingredients. Las Vegas exists because it's fun, and because it can.

Our Popsicle's stick is the Las Vegas Strip—a monumental midway spawning pleasure palaces in a swath nearly seven miles long. Here, form follows function with a vengeance. We want to entice, so we build a sugar-candy castle, or a pyramid iced with a light so bright

that astronauts spot it from outer space, or a Roman temple that sucks in the suckers on a one-way moving sidewalk like a Venus flytrap. Of course, skyscrapers in more reputable cities serve the same end: to seduce. But there puritanical "taste" binds the voluptuous message in corsets of abstract masonry. In Vegas our buildings are proud hookers in spandex and spike heels.

I love the honesty of the Strip. From the moment you step off your plane our billboards promise—in glowing but indisputable terms—that our casinos will give you nothing for your money. You will bathe in glitz, gluttony, and lust—and maybe even see a witty magic show (hint). But when you get back on your plane, you will not be bringing home the bacon. You will have been taken, and will love us for it.

Nothing here is real except your money. There are no muggers in our New York New York, no cholera in the tap water at our Venetian. The staff of our Paris is neither stinky nor rude.

Sound like Disneyland? Well, sure, but remember that before Walt opened the gates in Anaheim, he visited Vegas, already budding with theme hotels and even a theme park—the Frontier Hotel's Last Frontier Village—complete with pony rides and bumper cars. So in stealing from Walt, maybe we're getting back a little of our own.

After a day of biting the heads off live performers in a sideshow retire and the carnival banners to cozy mobile

VITAL STATS

Location: Clark County, Nevada
Size: 83 square miles
Population: 1.4 million in 2000, up from 8,422 in 1940
Number of visitors: 36.2 million in 2000
Notable: Gambling was legalized in 1931. Eighty-five percent of visitors gambled in 2000 and each spent an average of \$665 per visit.

homes with chintz curtains and satellite TV. Likewise, after a day of pampering losers, the 200,000-odd knights, gondoliers, demoiselles, and Cleopatras of the Vegas midway retreat to vast manufactured communities of stucco-and-tile tract homes set in lush landscapes of irrigated greenery.

As many as 6,000 refugees from the cold and dark and cramped move to Las Vegas every month. Here, for the price of a Manhattan rat hole, they bloom among palm trees and porte cocheres. Cheap desert real estate is the tabula rasa on which Vegas immigrants write their future.

But in Vegas one never forgets the desert. Its bony mountains loom over our oasis. Its sun sears our skin and our corneas. Its scorpions crawl onto our pillows and remind us that we are only a glass of water and a kilowatt away from eternity.

Though I imagine the desert will prevail again someday, I doubt our Vegas Popsicle will melt any time soon. Boomtowns become ghost towns only when they are mined out. Fun, folly, and the longing for a fresh start are a very deep vein of gold.

Las Vegas-based TELLER is the shorter, quieter half of the duo Penn & Teller, which has been performing magic for more than 25 years.



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Source: [News & Business > News > News, All \(English, Full Text\)](#)
Terms: (playing cards) and ("las vegas" nevada) ([Edit Search](#) | [Suggest Terms for My Search](#))

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Dealing with problems: Las Vegas airs the challenges it faces and how it plans to address them; Destination: Las Vegas. Travel Agent March 3, 2003

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Travel Agent

March 3, 2003

SECTION: No. 9, Vol. 311; Pg. 70; ISSN: 1053-9360

IAC-ACC-NO: 99131331

LENGTH: 874 words

HEADLINE: Dealing with problems: **Las Vegas** airs the challenges it faces and how it plans to address them; Destination: **Las Vegas**.

BYLINE: Weiss, Elizabeth

BODY:

The "new normalcy" facing **Las Vegas** following the events of Sept. 11, 2001, is fraught with challenges, says Manny Cortez, president and CEO of the **Las Vegas** Convention and Visitors Authority (LVCVA). Speaking at the Preview **Las Vegas: Know Beyond the Now** event hosted by the **Las Vegas** Chamber of Commerce, Cortez and other tourism officials discussed the decline in international travel, the potential for war with Iraq and competition from California and other states.

Of the 48 states with some form of legalized gambling, 17 are within a 250-mile radius of **Las Vegas**. Most intimidating is the tremendous growth of indian casinos in California, a crucial market for **Las Vegas** travel, in the Los Angeles area alone, there are nine indian gaming properties poised to generate nearly 46 million gaming visits by 2005. Northern California has 18 properties, tagged to bring in 12 million gaming visits in the same time frame. The **Las Vegas** Review Journal recently reported the number of trips per year made by Southern California residents in 2002 dipped to 2.1, down from three the previous year. Calif. Gov. Gray Davis is poised to renegotiate tribal compacts this month, which could lead to significantly more leeway in the number of slots in Indian casinos, which would place further pressure on **Las Vegas**.

DISTINCT PERSONALITY

Identifying and promoting **Las Vegas** as a brand will be foremost on the LVCVA's agenda in 2003. With the launch of its Vegas Stories advertising campaign in January, the authority sought to create a personality for **Las Vegas** that is exciting, sexy, safely dangerous, playfully mischievous, evocatively sensual and confidently defiant. Some other buzz words-- live your unexpressed life--lie at the heart of the tag line to the leave-you-guessing television commercials: "What happens here, stays here." Rob Powers, spokesperson for the LVCVA, says that travel agents are speaking of increased bookings to **Las Vegas**. Whether that is a result of the advertisement is too soon to tell, Powers says.

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This newly defined branding will be used to lure international travelers back to **Las Vegas**. Visitation from this much sought-after market has been on the decline since its peak at 19 percent of total visitors in 1997. Preliminary numbers for last year show that overseas travelers made up only 8 percent of the total visitation. Cortez noted that "the future [of **Las Vegas**] is in the international marketplace," a fact that has spurred a variety of targeted advertising efforts around the globe. In London and Manchester, England, taxicabs were adorned with Vegas symbols, including images of **playing cards** and dice. The Queen Mother herself got in on the fun in a British ad for **Las Vegas** showing her shooting craps. Indicators from international air service--much of which has rebounded since Sept. 11, 2001--look good. with nonstop flights having resumed from Tokyo last March, new service on Singapore Air as of last August, and two flights a week from London, 16 from Canada and 24 from Mexico. Seasonal service is also available from Frankfurt.

Customer satisfaction issues are also going to be addressed in the coming months, including the widening of I-15, the main route of travel between Los Angeles and **Las Vegas**, dubbed "the longest parking lot in the world" by frustrated commuters. Some \$ 500 million has been spent since 1990, and dollars continue to be pumped into the project to make Southern Californians and others more apt to travel this crucial artery. In addition, McCarran international Airport is under continued development in order to better accommodate international and domestic flights. Once travelers have made it to town, the monorail project--designed to stretch from the Sahara to Bally's--ought to make it considerably easier to get around. The monorail is in the test stages and is scheduled to open for public use in 2004.

Also at the Preview **Las Vegas** event, R. Keith Schwer, director of the University of **Las Vegas**' Center for Business and Economic Research, spoke of the continued growth of the city's lodging sector, noting that the "build it and they will come" mentality still holds true. The number of rooms in **Las Vegas** has grown sharply in the past five years, and by 2004, Schwer noted, the room inventory in **Las Vegas** will have grown by an additional 1.9 percent, to 130,000.

Gaming, still the cornerstone of **Las Vegas**' allure, says Schwer, has also shown modest growth, rising up from the 0.46 percent decline in 2001. Gaming revenue is expected to increase by 2.3 percent in 2003 and another 2.9 percent in 2004. Visitor volume, too, should see a slight boost. Recent reports from the LVCVA indicate that visitor volume in 2002 saw a slight increase (0.2 percent) over 2001 numbers, but is still far below 2000's totals. According to Schwer, the number of visitors to the city should rise 1.8 percent in 2003 and another 2.1 percent in 2004. These are modest numbers, but encouraging given the current economic climate.

Cortez agrees that **Las Vegas** shows a great deal of promise in 2003 and beyond, not the least of which is a flexible marketing strategy that allows for swift modifications according to the whims of the marketplace.

IAC-CREATE-DATE: September 26, 2003

LOAD-DATE: October 07, 2003

Source: [News & Business > News > News, All \(English, Full Text\)](#)

Terms: (playing cards) and ("las vegas" nevada) ([Edit Search](#) | [Suggest Terms for My Search](#))

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Date/Time: Wednesday, November 30, 2005 - 2:27 PM EST

PC-01964

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The New York Times

1/30/04 NYT F2

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1/30/04 N.Y. Times F2
2004 WLNR 5526636

New York Times (NY)
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January 30, 2004

Section: F

Shopping List Poker Night

WENDY KNIGHT

Shopping List column on new items for playing poker at home; photos (M)

THIS winter, while the snow is falling and the temperatures are plummeting, hunker down with friends for a Saturday night of poker. With the right accouterments, like a Montecristo in one hand and a glass of whiskey in the other, you can pretend you're among the new breed of young card sharks racking up big wins in Las Vegas. WENDY KNIGHT

Photos: TABLE SETTING -- The cherry octagon table by Trinity Tables features a padded playing area of wool-nylon billiard fabric, lined chip trays and drink holders. It accommodates eight side chairs or four armchairs. The table, 55 inches wide and 30 inches high, comes with a top for use as a dining table. \$1,495. (888) 833-5480. www.trinitytables.com; ALL SET -- The Michael Graves Game is a cherry-finish octagon holder with slots for its 240 poker chips and 2 decks of cards. A polished steel handle makes it easy to carry the roughly 9-pound set to your next venue. \$39.99. (800) 440-0680 www.target.com; CASINO CARDS -- Deal from a deck of used **playing cards** from Las Vegas casinos that frequently replace their cards \$1.25 to \$1.75 a deck, all with casino logos. (866) 663-1445 www.homecasino games.com; MIX 'EM UP -- Keep the game honest with a card shuffler -- it eliminates deck-fixing and sore wrists. A one-to-two deck shuffler is \$10.95. (866) 663-1445 www.homecasino games.com

---- INDEX REFERENCES ----

INDUSTRY: (Entertainment (1EN08); Casinos (1CA80); Gaming Industry (1GA25))

REGION: (USA (1US73); Americas (1AM92); North America (1NO39); Nevada (1NE81))

Language: EN

OTHER INDEXING: (Knight, Wendy) (MICHAEL GRAVES GAME; SHOPPING LIST; SHOPPING

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LIST POKER; TRINITY TABLES) (Cards and Card Games; Poker (Card Game))

EDITION: Late Edition - Final

Word Count: 281

1/30/04 NYT F2

END OF DOCUMENT

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The New York Times

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3/5/05 N.Y. Times B3
2005 WLNR 3354692

New York Times (NY)
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March 5, 2005

Section: B

Go-Go Dancer at Art Expo Raises Ruckus, and Eyebrows

RANDY KENNEDY

ArtExpo New York organizers complain that Michael Godard Fine Arts company's booth, featuring scantily-clad go-go dancer dancing in a cage, is distracting to other art dealers, igniting minor dispute between Godard and Expo; Godard complains of censorship; organizers say his art is fine but his entertainment is nuisance; photo (M)

The question has probably not been asked very many times in the art world: Are a go-go dancer in a cage and two costumed dwarves -- one dressed as an olive and the other as a grape -- really art?

Or are they simply shameless, and annoying, promotional props that should be booted from the Javits Convention Center, where over the last two days they have become a noticeable feature of Artexpo New York 2005, a vast gathering of artists, dealers and collectors.

The dancer and the dwarves were hired by Michael Godard Fine Arts, a Las Vegas company that sells whimsical paintings and reproductions, featuring martini glasses, poker chips, playing cards and other subjects from the high life. Mr. Godard claims in his promotional materials to be "the No. 1 selling artist in the world."

But on Thursday, the operators of Artexpo complained, telling the employees at the Godard booth that the go-go dancer, wearing shorts and a midriff-baring shirt and gyrating in a cage, was distracting to other art dealers, as were the costumed dwarves and music blaring from the booth.

David Smith, president of the Godard company, complained back bitterly, saying that he had paid \$52,000 for a large booth space and accusing the expo of trying to censor Mr. Godard's art.

"I said, 'Where is the censorship going to stop?'" Mr. Smith said yesterday. "Are

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you going to say that we can't have nude portraits in here anymore? This is crazy."

The convention's managers, according to Mr. Smith, threatened to eject the dancer and a kind of standoff ensued. It continued yesterday.

Mr. Smith bought a black shower curtain, wrote "Censored by Artexpo" across it and draped it around the dancer's cage. After the convention manager complained again, Mr. Smith shortened the message to simply "Censored." At one point he asked the dancer to sit in the cage reading the Bible. He also said that the dancer had put on a few more clothes, though a spokesman for the convention, Sean-Patrick Hillman, disputed that yesterday.

"I haven't seen any evidence of more clothes," he said.

Mr. Hillman insisted that no one had any intention of censoring Mr. Godard's art at the convention, where more than 1,000 dealers have gathered. "He was playing obnoxiously loud music," Mr. Hillman said. "He was asked nicely three times to turn down his music. He was asked nicely to have what looked like a stripper -- a go-go dancer, I guess -- she was asked to put on a little more clothing."

He added: "It's not his artwork that's being censored. It's his entertainment that's being questioned. It basically creates a difficult environment for the people around him." (Mr. Godard himself was absent for much of this dispute, spending time with his friend Vince Neil, the lead singer for Motley Crue, Mr. Smith said.)

Mr. Hillman said that Mr. Godard would probably not be kicked out of the convention if he kept up the go-go show but that he might "lose his position in future shows if this is the kind of behavior that he uses to promote himself."

Mr. Smith said he did not plan to give in. "Art's a pretty stuffy world," he said. "But this is crazy."

Photo: Michael Godard at a go-go dancer's cage at Artexpo New York 2005. The cage was covered with a black shower curtain after complaints. (Photo by Heidi Schumann for The New York Times)

---- INDEX REFERENCES ----

NEWS SUBJECT: (Conventions, Conferences & Trade Shows (1C042))

REGION: (USA (1US73); Americas (1AM92); North America (1NO39); New York (1NE72))

Language: EN

OTHER INDEXING: (Kennedy, Randy; Godard, Michael) (ART EXPO RAISES RUCKUS; EXPO; GODARD; JAVITS CONVENTION CENTER; MOTLEY CRUE) (David Smith; Fine Arts; Godard; Heidi Schumann; Hillman; Michael Godard; Sean-Patrick Hillman; Smith; Vince Neil) (Art; Censorship) (New York City)

COMPANY TERMS: MICHAEL GODARD FINE ARTS

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The New York Times

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2/26/04 N.Y. Times C4
2004 WLNR 5597730

New York Times (NY)
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February 26, 2004

Section: C

A Deal That Involves Playing With Far More Than a Full Deck

ANDREW ROSS SORKIN

United States Playing Card Co, maker of playing card brands like Bicycle and Hoyle, is being sold to Jarden Corp for \$232 million; photo (M)

If there was any question that deal making is in the cards, here is an acquisition that is just that.

The maker of playing card brands like Bicycle and Hoyle is being sold to the Jarden Corporation, a conglomerate of niche businesses, for \$232 million. The business, the United States Playing Card Company, is the largest playing card company in the world, making cards also under the brands of Bee and Aviator.

Anyone who has ever played in Las Vegas or even a game of Go Fish has almost certainly played with the company's cards. The company was also one of the main sellers of reproductions of the Defense Department's "most wanted" cards of 55 leaders of the Iraqi regime.

The deal, which will be announced today, is the latest in a string of acquisitions by Jarden, a publicly traded company worth nearly \$1 billion. Jarden, based in Rye, N.Y., makes toothpicks, kitchen matches, plastic cutlery and Ball home canning jars, among other products.

Martin E. Franklin, the chief executive of Jarden, said the strategy holding his far-flung empire of all things mundane together was his interest in buying companies that have high cash flow and dominate their market.

"Cash is king for us," he said, adding that the United States Playing Card Company is "the quintessential dominate player in a niche market." Mr. Franklin said that the playing card company, which has \$130 million in annual revenue, and was founded in 1876, has been on his radar for more than a year and was once owned by his father, Roland Franklin.

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His father was a longtime partner of Sir James Goldsmith, the flamboyant British-French financier known for acquiring and breaking up companies, who died in 1997.

Martin Franklin said he was hoping to take advantage of the renewed interest in poker driven in part by television shows like Bravo's "Celebrity Poker Showdown" and expand the business in Europe and Asia.

He also hopes to bolster the company's growth by expanding its licensing program and other games business; the company already makes Nascar branded cards and others.

Photo: Cheryl Green inspected cards at the **United States Playing Card Company** in Norwood, Ohio, near Cincinnati. The company makes Bee, Aviator, Bicycle and Hoyle brands, plus the 55-card set of Iraqi leaders. (Photo by Mark Lyons for The New York Times)

---- INDEX REFERENCES ----

COMPANY: JARDEN CORP

REGION: (Middle East (1MI23); USA (1US73); Americas (1AM92); Ohio (1OH35); North America (1NO39); Iraq (1IR87); Arab States (1AR46))

Language: EN

OTHER INDEXING: (Sorkin, Andrew Ross) (BEE; BICYCLE; BICYCLE; DEFENSE DEPARTMENT; FISH; JARDEN; JARDEN CORP; **UNITED STATES PLAYING CARD**; **UNITED STATES PLAYING CARD CO**) (Aviator; Franklin; Hoyle; James Goldsmith; Mark Lyons; Martin E. Franklin; Martin Franklin; Roland Franklin) (Cards and Card Games; Mergers, Acquisitions and Divestitures)

COMPANY TERMS: **UNITED STATES PLAYING CARD CO**; JARDEN CORP

EDITION: Late Edition - Final

Word Count: 488

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No gambling images on coins

Slot machines, playing cards and even the famed Las Vegas skyline won't be on Nevada's quarter, much to the disappointment of state officials. State ...

Slot machines, playing cards and even the famed Las Vegas skyline won't be on Nevada's quarter, much to the disappointment of state officials.

State Treasurer Brian Krolicki said Friday that federal officials prohibited the use of gambling images on the five themes his office submitted to the U.S. Mint for the quarter that goes into circulation in January 2006.

The Las Vegas skyline was ruled out because it would show commercial gaming businesses.

Krolicki said the concern was that some people strongly oppose gambling and might be offended by a Nevada gambling design.

More than 500 proposals for the Nevada quarter were submitted to Krolicki, who chairs the state quarter panel. The panel whittled that down to wild horse, miner, bristlecone pine, snowcapped mountain and bighorn sheep themes.

U.S. Mint engravers will produce coin designs by the end of January.

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Playing card company battles for market share Casinos keep Blue Springs competitor busy in fierce fight for contracts Kansas City Star (Kansas & Missouri) November 28, 2000, Tuesday

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HEADLINE: Playing card company battles for market share Casinos keep Blue Springs competitor busy in fierce fight for contracts

BYLINE: RICK ALM; The Kansas City Star

BODY:

Like an army struggling for battlefield terrain inch by inch, Blue Springs-based Gemaco Playing Card Co. is in a price war, fighting for market share, casino by casino.

"The competition is definitely fierce," Gemaco General Manager Tom Baranowski said of bigger, older and better-known **U.S. Playing Card Co.** The 133-year-old Cincinnati company makes such recognizable brands as Bicycle, Aviator and Bee.

The two privately held competitors have pretty much locked up the U.S. casino market.

Gemaco runs round-the-clock shifts to keep up with orders for its estimated 35 percent market share. Baranowski said **U.S. Playing Card** controlled almost all of the rest and was still growing.

In the past year, **U.S. Playing Card** has outbid Gemaco in its own back yard, capturing longtime Gemaco clients Station Casino Kansas City, Argosy Riverside Casino and the Isle of Capri, formerly the Flamingo Hilton Casino.

But Gemaco isn't standing still. The company has staged raids into **Las Vegas, where U.S. Playing Card** traditionally dominates, recently winning contracts for the new Aladdin Casino, Baranowski said.

PC-02611

The company also is actively working emerging California tribal casinos and lucrative Asian markets and is expanding with new

N/R 641

Last year Gemaco introduced its "Alpha" series playing card made from custom German paper stock, which company officials say extends card life and won't jam as easily in automatic shuffling machines.

In addition to its new, Iowa-based table layout production line, Gemaco also has expanded into hardware. The company already sells a card shredding machine and soon will introduce its novel card sorter.

Casinos cannot simply throw used cards away. State regulators typically require permanent destruction or defacing of each card to ensure none pops out of the sleeve of a card cheat one day.

As a result, card recycling is a **Las Vegas** cottage industry. Baranowski said recyclers competed with one another for boxes of used cards that have been drilled through by the casinos or have had their corners clipped.

These entrepreneurs then hand-sort the cards back into complete decks for secondary sales as **Las Vegas** souvenirs. The casino gets a small cut or a percentage of the sorted decks for resale in their own shops.

Gemaco's newest machine, with electronic innards devised by Mechni Arts International Inc. of Shawnee, eliminates the middleman and promises to cut labor costs to boot. It flips through six or eight decks at a time "reading" and sorting the cards back into complete decks before drilling or clipping.

To reach Rick Alm, call (816) 234-4785 or send e-mail to ralm@kcstar.com.
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Las Vegas

MINI ROUGH GUIDE

Greg Ward

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LAS VEGAS

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LAS VEGAS

THE MINI ROUGH GUIDE

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The publishers and authors have done their best to
ensure the accuracy and currency of all the information
in *The Rough Guide to Las Vegas*; however, they can
accept no responsibility for any loss, injury or
inconvenience sustained by any traveller as a result of
information or advice contained in the guide.

by Greg Ward



PC-02616

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DOWNTOWN LAS VEGAS

back, the *Nugget* simply swallowed up and built over Carson Street for the length of an entire block, replacing the road with the disappointing *Carson Street Café* coffeeshop.

A surprisingly inconspicuous case near the elevators for the North Tower shows off the hotel's collection of genuine golden nuggets. Pride of place goes to the Hand of Faith nugget, found in Australia in 1980 and said to be, at 61 pounds 11 ounces the largest "on public display" in the world. At current prices, it's worth \$252,672. Alongside are several sizable Alaskan lumps, including one worn smooth from being carried in the pocket of its owner as a good-luck charm for 25 years. In that time, a full two ounces were rubbed off.

BINION'S HORSESHOE

Map 4, F3. 128 E Fremont St. Hotel accommodation is reviewed on p.143; restaurants include the *Coffee Shop* (p.173).

If the *Golden Nugget* represents downtown at its most pretentious, then **Binion's Horseshoe** goes to the other extreme, resolutely promoting itself as the definitive downtown gambling hall and nothing more. That ethos dates back to its founder, Benny Binion, affectionately remembered as one of the great Las Vegas characters. Benny's record for violence was exceptional even by local standards: an itinerant Texan horse trader with at least two killings to his name, he ran the criminal underworld in Dallas during the 1940s, before a bloody gang feud persuaded him to relocate to Las Vegas. Acquiring two faltering Fremont Street casinos, he replaced them with the *Horseshoe*, which opened as downtown's first "carpet joint" in 1951.

Binion himself lost control of the casino when he was jailed for tax evasion in the 1950s - he took advantage of the interlude to learn to read and write - and never regained his gaming license. However, his family bought it

BINION'S HORSESHOE | 83

CHAPTER THREE

back in 1964, with Benny very much in charge behind the scenes. By the time he died, on Christmas Day 1989, the *Horseshoe* was the most profitable casino in Las Vegas. To Benny, the explanation was simple: "We got a little joint and a big bankroll, and all them others got a big joint and a little bankroll." The *Horseshoe* had in 1988 taken over the legendary *Mint* next door, simply bashing down the party wall, and in the process finally acquired a significant number of hotel rooms.

Such was Benny's single-minded focus on gambling that he refused to put on live music, saying "I'm not going to let some S.O.B. blow my bankroll out the end of a horn." His greatest coup was to establish the *Horseshoe* as the permanent home of the **World Series of Poker** in the late 1970s. At that time, few casinos offered poker, which was seen as having too much potential for fraud and other trouble. Since then, the high profile of the three-week tournament, which takes place in late April and May each year, has encouraged others to follow suit (though none as successfully), while cementing the *Horseshoe's* reputation as being, in their words, "where real gamblers hang their hats." It continues to operate the highest limits of any casino in town, and possibly the world; you can bet as much as you like, so long as you bet it as your very first stake.

Once you get past the *Horseshoe's* enormous neon sign, its dim, smoky and intensely serious interior holds little appeal to non-gamblers, though its downstairs coffeeshop ranks among the best bargains in town, with a long-running \$2 (sometimes \$3) steak deal. As you approach it, you also get the chance to pose for (free) photos in front of a display case containing a million dollars in banknotes. Incidentally, the Binion name hit the headlines again in 1999, following the alleged murder of Benny's son Ted by a former girlfriend.

The very narrow house "edge" on baccarat explains why the game is traditionally reserved for high-rollers; only the top echelon of casinos offer it, usually in roped-off enclaves where the minimum stake is at least \$100. These days, however, you may encounter the all-but-identical, if faster-paced, game of "**mini-baccarat**" being played out on the main casino floor, for lower minimum stakes.

BINGO

It's not easy to find the good old-fashioned game of **bingo** in Las Vegas, but what games there are tend to rank among the city's best deals. That's because, like a cheap buffet restaurant, bingo is seen by lesser casinos as a great way to lure in local customers. The game itself may not even run at a profit; the idea is that with intervals of up to two hours between sessions, bingo buffs will end up playing the slots and other games. Only the *Monte Carlo* and the *New Frontier* on the Strip, and *Binion's Horseshoe* downtown, bother to offer bingo at all; the best places to play elsewhere are *Sam's Town* and the *Gold Coast*.

BLACKJACK

Blackjack is the most popular table game in Las Vegas. The main reason is probably that many people are used to playing similar card games at home, whether that be "21" in North America or "ponton" in Europe. In any case, it's easy to learn, and although you do have to play against the casino, the dealer is forbidden to exercise any skill or judgment, so there's no danger of being outwitted or cheated. Most tempting of all, not only are the odds relatively good to start with, but there is also a mathematically "correct" way to play blackjack, which may not guarantee success but can cut the house advantage even lower.

Although blackjack is played with a conventional pack of 52 cards, divided into four suits, the suits play no part in the

game. All that matters is the **point value** of each card. The numbered cards, from 2 to 10, are counted at their face value; jacks, queens, and kings are worth ten points; and players can choose to count aces as worth either one or eleven. Each player attempts to assemble a hand whose total value adds up as close as possible to, but not more than, **21**; that value must also be higher than, or equal to, the dealer's own hand. Thus a jack, a 3, and an 8 add up to 21, which is good; a 9, a 4, and a 6 add up to 19, which is pretty good; and a king and two 7s add up to 24, which is more than 21 and therefore bad. An ace and a 4 counts as either 5 (the "soft" total) or 15 (the "hard" total). Best of all is an ace and any card worth ten, which adds up to 21, and is known as either a "**natural**" or a "**blackjack**." (In early versions of blackjack, an ace plus a black jack was considered especially good — hence the name — but now a blackjack is any two-card combination that totals 21.)

In the most usual form of blackjack, each round begins with each player placing the chips they wish to stake in their own designated betting area. All are then dealt two cards, face down, while the dealer receives one card face down, and one face up. Look at your cards by raising the edge, but don't pick them up. Starting with the player on the dealer's left, each player then plays his or her own hand in its entirety. On your turn, you repeatedly choose whether to "**hit**," and be dealt another card face up — which you signal by either scratching your fingers toward you on the table or just saying "hit." When you don't want to hit any more, which may well be immediately, signal that you've decided to "**stand**" by pushing your cards, unexposed, beneath your stake money. If, after you "hit," your total exceeds 21, you're "**bust**," and you must say so by turning all your cards face up; the dealer will respond by taking your cards and your stake.

Only once all the players have finished does the dealer turn both his or her cards face up and play out his or her own

hand. The dealer, however, has no discretion as to how to proceed – the instructions are written on the table for all to see. The dealer must hit if the total is 16 or lower, and stand as soon it reaches 17 or higher, so he or she has to keep on hitting even when his total of 16 would in theory beat all the players. When the dealer's final total is settled, all the players' hands are revealed and the bets are paid off; you'll either get your original stake back, plus the same amount again, if you've beaten the dealer; lose your stake if you've been beaten; or simply keep it if you've tied. If the dealer has a "natural," that beats any total of 21 that uses three or more cards. If on the other hand you're dealt a "natural," you can immediately turn them over to announce this fact. The dealer will then check his or her cards for a natural; if the dealer also has one, it's a tie (and the hand is over for everyone else); otherwise you're paid off at three-to-two odds.

There are three further possibilities. If you're dealt a "pair" – two 3s, two aces, whatever – you can "split" them and play two separate hands, doubling your original stake so that you have the same bet on each. You can also "double down," which means that if your original two cards are such that being dealt one, and only one, more card is likely to give you a winning total, you can double your stake and take that chance. Both those strategies are sound in some circumstances (see opposite for examples); the third, however, an option called "insurance" which is too complicated to be worth explaining here, is said by experts never to be a good bet.

The casinos' built-in advantage at blackjack stems from the fact that you have to play your own hand before the dealer plays, and you forfeit your stake for going "bust" whether or not the dealer subsequently also goes bust. However, the lure of the game for serious gamblers stems from the work of computer expert Edward Thorp, whose 1962 book *Beat The Dealer* proved that by memorizing the cards as they are dealt, skilled players can consistently beat the house. At first, Las

Vegas casinos panicked, banning all "card counters"; then they made things harder, by using several packs of cards at once, and shuffling at random intervals. It soon transpired that in any case hardly anyone can count cards accurately in the noisy, stressful conditions of a modern casino, and most gamblers went on losing at the same rate as ever.

Computer analysis has also shown that if you compare your own cards with the dealer's face-up card, there's a "correct" response to every permutation. Charts displaying this "basic strategy," which reduces the house advantage to a mere one percent, are widely available in specialist gambling books; some casinos even distribute them. In essence, if your total is between 12 and 16, you should stand if the dealer's face-up card is between 2 and 6 (with a few exceptions, like if you have 12 and the dealer is showing a 2), and hit if it isn't; if your total is 17, stand (unless you're dealt an ace and a 6); and always stand if your total is 18 or over. On top of that, if you're total is 10 or 11, and the dealer has from 2 to 9, you should "double down"; while if you're dealt a pair of 8s, or a pair of aces, you should "split."

The usual minimum stake for blackjack games on the Strip is \$5, although it tends to rise in the evening at the larger casinos to \$25. The *Sahara*, however, guarantees \$1 tables 24 hours per day. Many casinos also offer gimmicky blackjack variations such as "double exposure," in which the dealer's hand is dealt face up, and **Spanish 21**, in which all the 10s are removed from the pack. These feature a host of other minor rule changes, detailed either on the table itself or on leaflets. The odds aren't necessarily any better or worse than usual, but the optimum strategy will differ.

.....
 If you want to play single- or double-deck blackjack
 for low minimum stakes you may be better off
 heading downtown rather than to the Strip.

GAMBLING

their choice is then compared with the twenty drawn by the casino. Even if you select twenty numbers, the probability of five being correct is less than one in 300; of picking eight, is one in 250,000; and of picking ten is one in ten million. Compare those odds with the returns actually paid by the casinos, and you'll see why they're on to such a good deal.

POKER

In its traditional form, **poker** is unique among Las Vegas card games in that gamblers play against each other, not the house. The casinos simply provide a room and a dealer, in return either for a percentage on every hand, which varies from one to ten percent, or, less usually, charging by the hour. Playing poker against a bunch of total strangers is undeniably exciting, but it's not a risk to take lightly. It might be melodramatic to imagine that your opponents are cheats or crooks, but they may well be professionals, and it's downright crazy to assume they're worse at the game than you are. The two most widely played variations, both of which offer scope for endless rounds of betting, are **Seven Card Stud**, in which each player is dealt two cards face down, four more face up, and then a final one face down, and **Texas Hold 'Em**, in which each player gets two face-down cards, and then five communal cards are dealt face up on the table. The object in both games is to make the highest hand possible using five of the seven cards, though often how you bet is more crucial than the cards on which you're betting.

Casinos generally see traditional poker as a service for guests who will also gamble on other games, though several have begun to stage poker tournaments, along the lines of the wildly successful **World Series of Poker** held in late April each year at *Binion's Horseshoe* downtown (see p.84 for more information).

In addition, most casinos offer what are essentially hybrids of poker and blackjack. These new games, played

on blackjack-like tables, are designed to pit gamblers directly against the house – and thus seem less intimidating – while also maximizing the house advantage. The usual minimum bet on the Strip is \$5, though you might find a \$3 table.

In **Caribbean Stud Poker**, originally developed for cruise ships, each player makes an ante bet, and is dealt five cards face down, while the dealer gets four cards face down and one face up. You can now either “fold” – surrender both hand and bet – or “call,” by adding another bet that’s double your original ante. Each hand is compared individually with the dealer’s. If you beat the dealer, you win your ante bet at even odds, while your call bet might win a bonus of as much as a hundred to one, depending on how high a hand you have. There’s an outrageous twist, however; if the dealer has an especially bad hand, of anything less than an ace and a king, it’s said not to “qualify,” and call bets are returned rather than paid off. Betting an additional \$1 per hand enters you for a progressive jackpot, payable on royal flushes, that can reach over \$100,000.

Let It Ride is an unorthodox variation in which you make three separate but equal bets on the three cards you’re dealt, but can then withdraw one bet at a time as two further communal cards are revealed. You’re not competing against anyone else here, not even the dealer; bets are paid off according to a chart that shows each winning hand and the (severely under-valued) odds against it.

Pai Gow Poker – as distinct from the Chinese domino game Pai Gow, which you may also encounter – is played with an ordinary pack of cards plus a single joker, which can count as either an ace or a “wild” card to complete a flush or straight. Each player, including the dealer, receives seven cards and has to divide them into one five-card hand and one two-card hand. Although the two-card hand must be worth less than the five-card one, *both* have to defeat *both*

the dealer’s hands for you to win. If only one beats the dealer, it’s a “push,” and bets are returned. The house levies a five percent commission on winning bets.

.....
For an account of video poker, see p.222.

ROULETTE

Roulette, a game of pure chance, revolves around guessing which of the numbered compartments of a rotating wheel will be the eventual resting place of a ball released by the dealer. Players use the adjoining baize table to bet not only on the precise number, but also on whether it is odd or even, or “black” or “red,” or falls within various specified ranges.

The oldest of the regular casino games, roulette was introduced to the casinos of Paris in 1765 with official police blessing, on the grounds that it was impossible to cheat. That doesn’t mean, however, that your chances of winning are especially good.

All roulette wheels hold the numbers 1 to 36, of which half are colored red and half black, plus a green 0; almost all the wheels in Las Vegas also feature a green 00. On this “double-zero” layout, the wheel has 38 compartments, so gamblers have a 1 in 38 chance of choosing the right number (it’s possible to bet on 0 or 00, although neither counts as red or black, or odd or even). When there’s only one zero, the true odds are 1 in 37. However, the odds for successful bets are always the same, set as if there were no zeroes at all. A correct number is paid off at 35 to 1, guessing the correct pair of numbers pays 17 to 1, the correct block of three pays 11 to 1, and so on.

.....
Roulette means “little wheel” in French.

SHOES**Jimmy Choo**

Map 2, C1. Grand Canal Shoppes, *The Venetian*, 3355 Las Vegas Blvd S ☎733-1802.

Sun-Thurs 10am-11pm, Fri & Sat 10am-midnight.

The last word in elegant female footwear, brought to you by the aptly named Malaysian designer who was a personal favorite of Princess Diana.

Just For Feet

Map 2, B2. Forum Shops, *Caesars Palace*, 3500 Las Vegas Blvd S ☎791-3482.

Mon-Thurs & Sun 10am-11pm, Fri & Sat 10am-midnight.

What's said to be the world's largest athletic shoe store, with four thousand big-name styles, faces the living statues just inside the Forum as you come in off the Strip. The prices generally aren't bad, but you can get a reduction of twenty percent or more merely for singing one song and gyrating like a loon on top of the counter during one of their regular karaoke sessions.

Nike Town

Map 2, B2. Forum Shops, *Caesars Palace*, 3500 Las Vegas Blvd S ☎650-8888.

Mon-Thurs & Sun 10am-11pm, Fri & Sat 10am-midnight.

This gleaming, high-tech, two-story superstore, behind Atlantis at the far end of the Forum, is as much museum as shoe store, but if there's even a hint of foot fetishism in your make up you won't be able to resist its adoration of the sports shoe. Each section is devoted to a specific sport.

SHOES

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GIFTS AND SOUVENIRS**Ancient Creations**

Map 2, C1. Grand Canal Shoppes, *The Venetian*, 3355 Las Vegas Blvd S ☎414-3701.

Sun-Thurs 10am-11pm, Fri & Sat 10am-midnight.

An antiques store with a fascinating difference; these are real antiques, dating back in some cases thousands of years. The exact stock varies of course, but can include Roman water jars priced at \$18,500, Greek statuettes for \$2400, or a 1611 edition of the King James Bible at \$99,000. Individual coins from the Classical world can cost as little as \$25. Ancient Creations has another branch in the Appian Way Shops in *Caesars Palace*.

Bonanza Gift Shop

Map 3, F4. 2460 Las Vegas Blvd S ☎385-7359.

Daily 8am-midnight.

Located at a busy intersection, across from the *Sahara* and a few blocks south of the *Stratosphere*, the self-proclaimed "World's Largest Gift Store" is not all that big really, but it's the best single outlet for all those tacky souvenirs you'd hope to find in Las Vegas. Beyond the predictable array of used playing cards from all the casinos (costing \$1), gaming boards, fuzzy dice, whoopee cushions, fart candy, postcards, and male and female nudie ballpoint pens, you'll find a more surreal world of Las Vegas snowstorms, Elvis clocks, and inflatable aliens, plus every permutation thereof - like alien Elvises trapped in snowstorms.

Gamblers General Store

Map 4, D5. 800 S Main St ☎382-9903 or 1-800/322-2447.

Daily 9am-5pm.

For a truly authentic Las Vegas souvenir, you can't do better than the Gamblers General Store a few blocks south of downtown. As well as selling old slot machines for \$999 - be

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sure to check the list of states where it's illegal to possess one even in your own home – and full-sized craps table for \$4000, they have felt mats with roulette, blackjack, and craps layouts for \$40, and packs of cards from all the casinos for 99¢. There's also a large library of books on gambling, detailing techniques for blackjack, craps, horses, and even slots, though paying \$20 for a photocopied pamphlet explaining why you'll never win has to be a waste of money even by Las Vegas standards.

BOOKS

Albion Book Company

Map 1, E5. 2466 E Desert Inn Rd  792-9554.

Daily 10am–6pm.

The valley's best stock of secondhand books, including large sections on Las Vegas and the West, plus a big collection of used audio books at bargain prices – handy if you're setting off on a road trip.

Barnes & Noble

Map 1, B3. 2191 N Rainbow Blvd  631-2216.

Daily 9am–11pm.

This chain outlet is several miles west of downtown, just beyond the point where US-95 veers north, but has a copious selection of new books on every subject, plus a roomy caf  that's ideal for a light lunch. Also, and equally inconveniently, at 567 Stephanie St in Henderson.

Bookstar

Map 1, D5. 3910 S Maryland Pkwy  732-7882.

Daily 9am–11pm.

The largest bookstore serving the University District, a couple of miles east of the Strip.

Borders

Map 1, C4. 2323 S Decatur Blvd  258-0999.

Mon–Sat 9am–11pm, Sun 9am–9pm.

An excellent range of new books and magazines, a couple of miles west of the Strip along Sahara Ave. Other branches at 2190 N Rainbow Blvd (across from Barnes & Noble) and 1445 W Sunset Rd in Henderson (near Sunset Station).

MUSIC

Tower Records at WOW

Map 1, C4. 4580 W Sahara Ave  364-2500.

Daily 10am–midnight.

Two miles west of the Strip and a couple of blocks east of Borders, Tower boasts a good collection of new CDs – with a better chance of finding a bargain than at Virgin – and forms part of a larger complex that also sells videos and musical equipment.

Virgin Megastore

Map 2, B2. Forum Shops, Caesars Palace, 3500 Las Vegas Blvd S  696-7100.

Mon–Thurs & Sun 10am–11pm, Fri & Sat 10am–midnight.

One of the Forum's few multistory stores, the only music store on the Strip stocks the broadest selection of new CDs in town, and also has a small but very hip book section.

ELECTRONIC EQUIPMENT AND CAMERAS

The Good Guys

Map 1, C4. 4580 W Sahara Ave at Decatur  364-2500.

Daily 9am–midnight.

The best source in Las Vegas for electronic good of all kinds,

CONTEXTS

Hunter S Thompson, *Fear and Loathing in Las Vegas* (Random House, US; Paladin, UK). Classic account of the drug-propelled "gonzo" journalist's lost weekend in early 1970s Las Vegas. What's really striking is how much further over the top the place has gone since then.

Mike Tronnes (ed), *Literary Las Vegas* (Henry Holt, US; Mainstream Publishing, UK). Superb collection of book extracts and magazine articles, which provides the full flavor of the changing city over the last fifty years.

Top twelve Las Vegas movies

Las Vegas has become, with its glittering new signs and casinos, an increasingly popular setting for films; below are a dozen that use the city to best – or most ludicrous – advantage. Not included are films such as *Rain Man* (1988) and *Swingers* (1996), in which a few key scenes take place amid all the neon glory.

- | | |
|--|-----------------------------------|
| <i>Bugsy</i> (1991) | <i>The Las Vegas Story</i> (1952) |
| <i>Casino</i> (1995) | <i>Leaving Las Vegas</i> (1995) |
| <i>Diamonds Are Forever</i> (1960) | <i>Mars Attacks</i> (1996) |
| <i>Fear and Loathing in Las Vegas</i> (1997) | <i>Oceans 11</i> (1960) |
| <i>Honeymoon In Vegas</i> (1993) | <i>Showgirls</i> (1995) |
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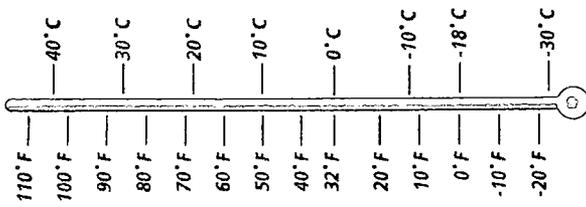


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METRIC CONVERSIONS

TEMPERATURE



To convert F to C:
 subtract 32 and
 multiply by $\frac{5}{9}$ (0.555)
 To convert C to F:
 multiply by 1.8
 and add 32
32° F = 0° C

LIQUID VOLUME

To convert multiply by
 U.S. gallons to liters 3.79
 Liters to U.S. gallons 0.26
 U.S. gallons to imperial gallons 0.83
 Imperial gallons to U.S. gallons 1.20
 Imperial gallons to liters 4.55
 Liters to imperial gallons 0.22
 1 liter = 0.26 U.S. gallon
 1 U.S. gallon = 3.8 liters

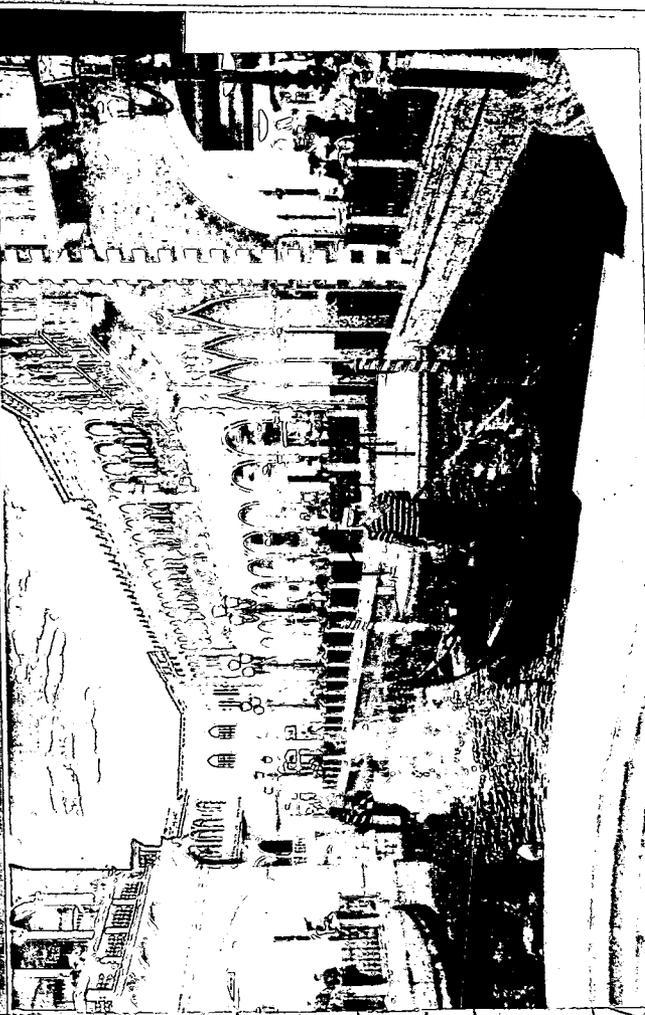
DISTANCE

To convert multiply by
 inches to centimeters 2.54
 centimeters to inches 0.39
 feet to meters 0.30
 meters to feet 3.28
 yards to meters 0.91
 meters to yards 1.09
 miles to kilometers 1.61
 kilometers to miles 0.62
 1 ft = 0.30 m 1 mile = 1.6 km
 1 m = 3.3 ft 1 km = 0.62 mile

WEIGHT

To convert multiply by
 Ounces to grams 28.35
 Grams to ounces 0.035
 Pounds to kilograms 0.45
 Kilograms to pounds 2.20
 1 ounce = 28 grams
 1 pound = 0.4555 kilogram
 1 gram = 0.04 ounce
 1 kilogram = 2.2 pounds

Frommer's® Las Vegas

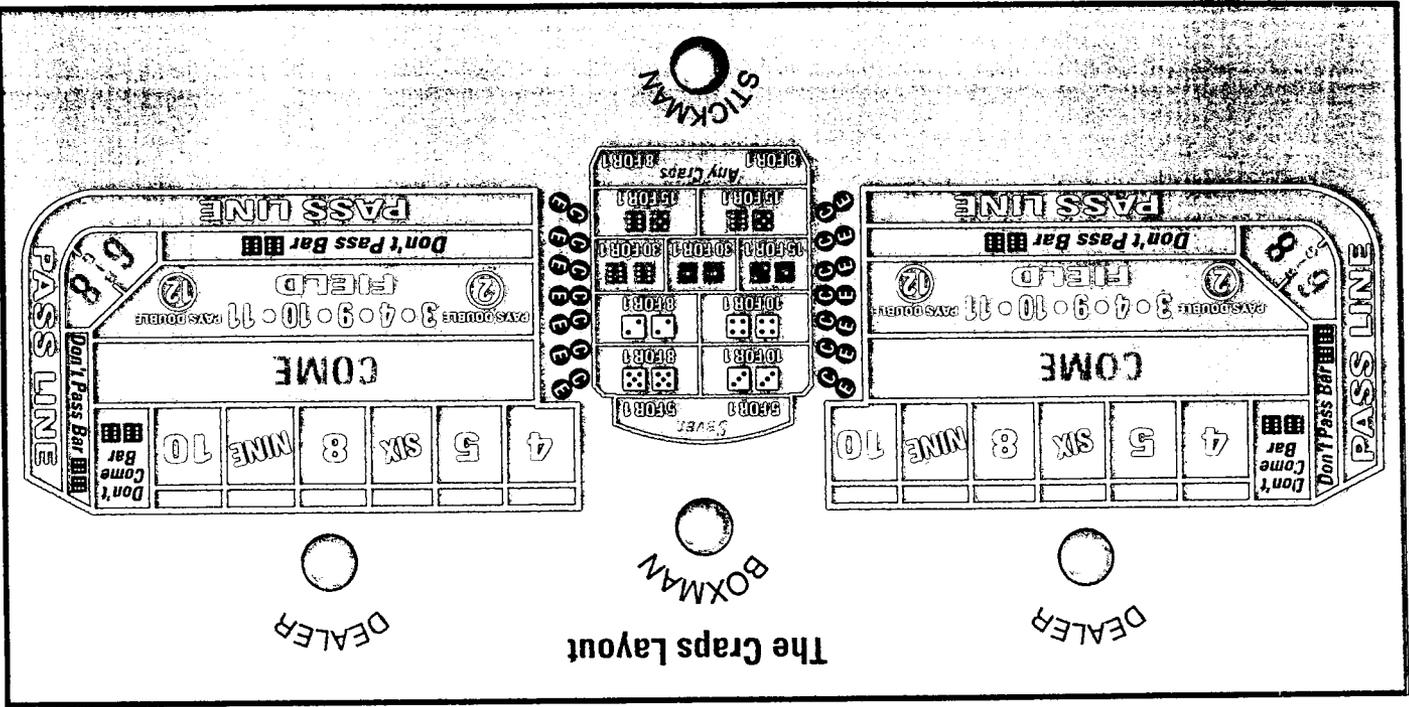


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Poker Hands

					Royal Flush
					Straight Flush
					Four-of-a-Kind
					Full House
					Flush
					Straight
					Three-of-a-Kind
					Two Pair
					One Pair

The Craps Layout



Frommer's®

Las Vegas

2006

by *Mary Herczog*

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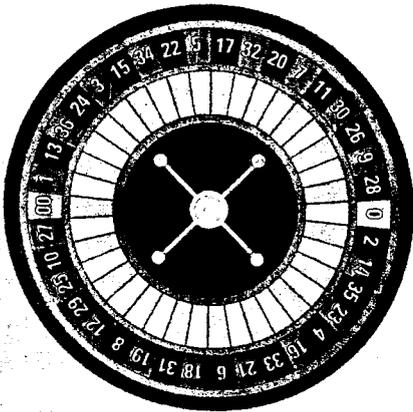
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Roulette:
The American Wheel



00	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	2 to 1	2 to 1	2 to 1
1st DOZEN			2nd DOZEN			3rd DOZEN																																		
1-18			EVEN			ODD			19-36																															

About the Author

Mary Herzog lives in Los Angeles and works in the film industry. She is the author of *Frommer's New Orleans, California For Dummies*, *Frommer's Portable Las Vegas for Non-Gamblers*, and *Las Vegas For Dummies*, and has contributed to *Frommer's Los Angeles*. She still isn't sure when to hit and when to hold in blackjack.

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An Invitation to the Reader

In researching this book, we discovered many wonderful places—hotels, restaurants, shops, and more. We're sure you'll find others. Please tell us about them, so we can share the information with your fellow travelers in upcoming editions. If you were disappointed with a recommendation, we'd love to know that, too. Please write to:

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An Additional Note

Please be advised that travel information is subject to change at any time—and this is especially true of prices. We therefore suggest that you write or call ahead for confirmation when making your travel plans. The authors, editors, and publisher cannot be held responsible for the experiences of readers while traveling. Your safety is important to us, however, so we encourage you to stay alert and be aware of your surroundings. Keep a close eye on cameras, purses, and wallets, all favorite targets of thieves and pickpockets.

Other Great Guides for Your Trip:

Frommer's Portable Las Vegas
Frommer's Portable Las Vegas for Non-Gamblers
Las Vegas For Dummies
The Unofficial Guide to Las Vegas
Frommer's Irreverent Guide to Las Vegas
Frommer's Arizona

Impressions

Stilled forever is the click of the roulette wheel, the rattle of dice, and the swish of cards.

—Shortsighted editorial in the Nevada State Journal after gambling was outlawed in 1910

About Casino Gambling

What? You didn't come to Las Vegas for the Liberace Museum? We are shocked. Shocked.

Yes, there are gambling opportunities in Vegas. We've noticed this. You will too. The tip-off will be the slot machines in the airport as soon as you step off the plane. Or the slot machines in the convenience stores as soon as you drive across the state line. Let's not kid ourselves; gambling is what Vegas is about. The bright lights, the shows, the showgirls, the food—it's all there just to lure you in and make you open your wallet. (The free drinks certainly help ease the latter as well.)

You can disappoint them if you want, but what would be the point? *This is Las Vegas.* You don't have to be a high roller. You would not believe how much fun you can have with a nickel slot machine. You won't get rich, but neither will most of those guys playing the \$5 slots, either.

Of course, that's not going to stop anyone from trying. Almost everyone plays in Vegas with the hopes of winning The Big One. That only a few ever do win doesn't stop them from trying again and again. That's how the casinos make their money, by the way.

It's not that the odds are stacked so incredibly high in their favor—though the odds are in their favor, and don't ever think otherwise. Rather, it's that if there is one constant in this world, it's human greed. Look around in any casino, and you'll see countless souls who, having doubled their winnings, are now trying to quadruple them, and are losing it all and then trying to recoup their initial bankroll and losing

still more in the process. See that chandelier up there? Enjoy it—you paid for it.

Which is not meant to dissuade you from gambling. Just be sure to look at it as recreation and entertainment, *not* as an investment or moneymaking opportunity. Spend only as much as you can afford to lose and not a penny more. It doesn't matter if that's \$10 or \$100,000. You can have just as good a time with either. (Though if you can afford to lose \$100,000, we would like to meet you.)

Remember also that there is no system that's sure to help you win. We all have our own systems and our own ideas. Reading books and listening to others at the tables will help you pick up some tips, but if there were a surefire way to win, the casinos would have taken care of it (and we will leave you to imagine just what that might entail). Try to have the courage to walk away when your bankroll is up, not down. Remember, your children's college fund is just that, and not a gambling-budget supplement.

The first part of this chapter is a contribution from James Randi, a master magician, who looks at the four major fallacies people bring with them to the gaming tables in Las Vegas; it's fascinating, and we thank him for this contribution.

The second part tells you the basics of betting. Knowing how to play the games not only improves your odds but also makes playing more enjoyable. In addition to the instructions below, you'll find dozens of books on how to gamble at all casino hotel gift shops, and many casinos offer free gaming lessons on the premises.

The third part of this chapter describes considerably more fun than a table where all the major casinos in town. Remember everyone is sitting around in stony silence, morosely staring at their cards. That gambling is supposed to be entertaining. Picking a gaming table where the other players are laughing, slapping each other on the back, and generally enjoying themselves, and you will too, enjoying themselves tends to make for even if you don't win. Maybe.

1 The Four Most Persuasive Myths About Gambling

by James Randi

James Randi is a world-class magician (the Amazing Randi), now involved in examining supernatural, paranormal, and occult claims. He is the author of 11 books on these subjects and is the president of the James Randi Educational Foundation in Fort Lauderdale, Florida. The JREF offers a prize of \$1.1 million to any person who can produce a demonstration of any paranormal activity. His website is www.randi.org, where details of the offer can be found.

Most of us know little, if anything, about statistics. It's a never-never land we can live without, something for those guys in white coats and thick glasses to mumble over. And because we don't bother to learn the basics of this rather interesting field of study, we sometimes find ourselves unable to deal with the realities that the gambling process produces.

I often present my audiences with a puzzle. Suppose that a mathematician, a gambler, and a magician are walking together on Broadway and come upon a small cluster of people who are observing a chap standing at a small table set up on the sidewalk. They are told that this fellow has just tossed a quarter into the air and allowed it to fall onto the table, nine times. And that has produced nine "tails" in a row. Now the crowd is being asked to bet on what the next toss of the coin will bring. The question: How will each of these three observers place their bets?

The mathematician will reason that each toss of the coin is independent of the last toss, so the chances are still exactly 50/50 for heads or tails. He'll say that either bet is okay and that it doesn't make any difference which decision is made.

The gambler will go one of two ways; either he'll reason that there's a "run" taking place here—and that a bet on another tail will be the better choice—or he'll opine that it's time for the head to come up, and he'll put his wager on that likelihood.

The magician? He has the best chance of winning because he knows that there is only 1 chance in 512 that a coin will come up tails nine times in a row—*unless there's something wrong with that coin!* He'll bet tails and he'll win!

The reasoning of the mathematician is quite correct, that of the gambler is quite wrong (in either one of his scenarios), but just as long as that isn't a double-tailed coin.

The point of view taken by the magician is highly specialized, but human nature being what it is, that view is probably the correct one.

In professional gambling centers such as Las Vegas, great care is taken to ensure that there are no two-tailed quarters or other purposeful anomalies that enable cheating to take place. The casinos make their percentages on the built-in mathematical advantage, which is clearly stated and available to any who ask, and though that is a very tiny "edge," it's enough to pay for the razzle-dazzle that lures in the customers. It's volume that supports the business. The scrutiny that is applied to each and every procedure in Vegas is evident everywhere.

So, **Fallacy Number One** is: Cheating of some sort is necessary for an operation to prosper. It isn't.

Fallacy Number Two: Some people just have "hunches" and "visions" that enable them to win at the slots and tables. Sorry folks, it just ain't so. The science of parapsychology, which has studied such claims for many decades now, has never come up with evidence that any form of clairvoyance ("clear-seeing," the supposed ability to know hidden data, such as the next card to come up in a deal or the next face on the dice) or telepathy ("mind reading") actually exists. It's remarkably easy for us to imagine that we have a hot streak going, or that the cards are falling our way, but the inexorable laws of chance prevail and always will.

Fallacy Number Three: There are folks who can give us systems for winning. Now, judicious bet placing is possible, and there are mathematical methods of minimizing losses, it's true. But the investment and base capital needed to follow through with these methods makes them a rather poor investment. The return percentage can be earned much more easily by almost any other form of endeavor, at less risk and less expenditure of boring hours following complicated charts and equations. The best observation we can make on the "systems" is: Why would the inventors of the "systems" sell something that they themselves could use to get rich, which is what they say you can do with it? Think about that!

Of course, the simplest of all the systems is bet doubling. It sounds great in theory, but an hour spent tossing coins in your hotel room, or at the gaming tables, will convince you that theory and practice are quite different matters. Bet doubling, as applied to heads or tails (on a fair coin!), consists of placing a unit bet on the first coin toss, then pocketing the proceeds if you win, but doubling your bet on the next toss if you lose. If you get a lose, lose, win sequence, that means you will have lost three units (one plus two) and won four. You're up one unit. You start again. If you get a lose, lose, lose, win sequence, you've put out 15 units and brought in 16. Again, you're up only one unit. And no matter how long your sequences go, you'll always be up only one unit at the end of a sequence. It requires you to make that "unit" somewhat sizable if you want to have any significant winnings at all, and that may mean going bankrupt by simply running out of capital before a sequence ends—and if you hang on, you'll have been able to end up only one unit ahead, in any case. Not a good investment at all.

Fallacy Number Four: Studying the results of the roulette wheels will provide the bettor with useful data. We're peculiar animals, in that we constantly search for meaning in all sets of observations. That's how subjects of Rorschach tests find weird faces, figures, and creatures in inkblots that are actually random patterns with single symmetry. Similarly, any sets of roulette results are, essentially, random numbers; there are no patterns to be found there that can give indications of probable future spins of the

wheels. Bearing in mind that those wheels are carefully monitored to detect any biases or defects, we should conclude that finding clues in past performances is futile.

I recall that when I worked in Wiesbaden, Germany, just after World War II, I stuck around late one night after closing at the "Spielbank" and watched as an elderly gentleman removed all the rotors of the 12 wheels they had in operation, wrote out the numbers 1 to 12 on separate scraps of paper, and reassembled the wheels according to the random order in which he drew each slip of paper from a bowl. He was ensuring that any inconsistencies in the wheels would be essentially nullified. Yet, as he told me, the front desk at the casino continued to sell booklets setting out the results of each of the wheels because patrons insisted on having them and persisted in believing that there just had to be a pattern there, if only it could be found.

We're only human. We can't escape certain defects in our thinking mechanism, but we can resist reacting to them. When we see Penn & Teller, Ayala, Siegfried & Roy, or Lance Burton doing their wonders, we smile smugly and assure ourselves that those miracles are only illusions. But if we haven't solved those illusions, and we haven't, how can we assume that we aren't being fooled by our own self-created delusions? Let's get a grip on reality and enjoy Las Vegas for what it really is: a grand illusion, a fairyland, a let's-pretend project, but not one in which the laws of nature are suspended or can be ignored. Enjoy!

2 The Games

As you walk through the labyrinthine twists and turns of a casino floor, your attention will likely be dragged to the various games and, your interest piqued, your fingers may begin to twitch in anticipation of hitting it big. Before you put your money on the line, it's imperative to know the rules of the game you want to play. Most casinos offer free gambling lessons at scheduled times on weekdays. This provides a risk-free environment for you to learn the games that tickle your fancy. Some casinos follow their lessons with low-stakes game play, enabling you to put your newfound knowledge to the test at small risk. During those instructional sessions, and even when playing on your own, dealers in most casinos will be more than happy to answer any questions you might have. Remember, the casino doesn't need to trick you into losing your money . . . the odds are already in their favor across the board; that's why it's called gambling. Another rule of thumb: Take a few minutes to watch a game being played in order to familiarize yourself with the motions and lingo. Then go back and reread this section—things will make a lot more sense at that point. Good luck!

BACCARAT

The ancient game of baccarat, or *chemin de fer*, is played with eight decks of cards. Firm rules apply, and there is no skill involved other than deciding whether to bet on the bank or the player. No, really—that's all you have to do. The dealer does all the other work. You can essentially stop reading here. Oh, all right, carry on.

Any beginner can play, but check the betting minimum before you sit down, as this tends to be a high-stakes game. The cards are shuffled by the croupier and then placed in a box called the "shoe." Players may wager on "bank" or "player" at any time. Two cards are dealt from the shoe and given to the player who has the largest wager against the bank, and two cards are dealt to the croupier, acting as banker. If the rules call for a third card, the player or banker, or both, must take the third card. In the event of a tie, the hand is dealt over. **Note:** The guidelines that determine whether a third card

Tips Size Counts . . . Sort Of

For those who desire a more informal environment in which to play baccarat, casinos offer minibaccarat, played on a normal-size table no larger than a blackjack table. There is no substantive difference between baccarat and its little brother. It's simply a matter of size and speed—the size of your bankroll and the speed with which you may build it (or lose it). Table stakes in minibaccarat tend to be lower, and the hands proceed at a much faster pace.

must be drawn (by the player or banker) are provided at the baccarat table upon request.

The object of the game is to come as close as possible to the number 9. To score the hands, the cards of each hand are totaled and the *last digit* is used. All cards have face value. For example: 10 plus 5 equals 15 (score is 5); 10 plus 4 plus 9 equals 23 (score is 3); 4 plus 3 plus 3 equals 10 (score is 0); and 4 plus 3 plus 2 equals 9 (score is 9). The closest hand to 9 wins.

Each player has a chance to deal the cards. The shoe passes to the player on the right each time the bank loses. If the player wishes, he or she may pass the shoe at any time.

Note: When you bet on the bank and the bank wins, you are charged a 5% commission. This must be paid at the start of a new game or when you leave the table.

BIG SIX

Big Six provides pleasant recreation and involves no study or effort. The wheel has 56 positions on it, 54 of them marked by bills from \$1 to \$20. The other two spots are jokers, and each pays 40 to 1 if the wheel stops in that position. All other stops pay at face value. Those marked with \$20 bills pay 20 to 1, the \$5 bills pay 5 to 1, and so forth. The idea behind the game is to predict (or just blindly guess) what spot the wheel will stop at and place a bet accordingly.

BLACKJACK

The dealer starts the game by dealing each player two cards. In some casinos, they're dealt to the player face up, in others face down, but the dealer always gets one card up and one card down. Everybody plays against the dealer. The object is to get a total that is higher than that of the dealer without exceeding 21. All face cards count as 10; all other number cards, except aces, are counted at their face value. An ace may be counted as 1 or 11, whichever you choose it to be.

Starting at his or her left, the dealer gives additional cards to the players who wish to draw (be "hit") or none to a player who wishes to "stand" or "hold." If your count is nearer to 21 than the dealer's, you win. If it's under the dealer's, you lose. Ties are a push and nobody wins. After all the players are satisfied with their counts, the dealer exposes his or her face-down card. If his or her two cards total 16 or less, the dealer must "hit" (draw an additional card) until reaching 17 or over. If the dealer's total exceeds 21, he or she must pay all the players whose hands have not gone "bust." It is important to note here that the blackjack dealer has no choice as to whether he or she should stay or draw. A dealer's decisions are predetermined and known to all the players at the table.

If you're a novice or just rusty, do yourself a favor and buy one of the small laminated cards available in shops all over town that illustrate proper play for every possible hand

in blackjack. Even longtime players have been known to pull them out every now and then, and they can save you from making costly errors.

HOW TO PLAY

Here are eight "rules" for blackjack:

1. Place the number of chips that you want to bet on the betting space on your table.
2. Look at the first two cards the dealer starts you with. If you wish to "stand," then wave your hand over your cards, palm down (watch your fellow players), indicating that you don't wish any additional cards. If you elect to draw an additional card, you tell the dealer to "hit" you by rapping the table with a finger (watch your fellow players).
3. If your count goes over 21, you are "bust" and lose, even if the dealer also goes "bust" afterward.
4. If you make 21 in your first two cards (any picture card or 10 with an ace), you've got blackjack. You will be paid $1\frac{1}{2}$ times your bet, provided the dealer does not have blackjack, too, in which case it's a push and nobody wins.
5. If you find a "pair" in your first two cards (say, two 8s or two aces), you may "split" the pair into two hands and treat each card as the first card dealt in two separate hands. You will need to place an additional bet, equal to your original bet, on the table. The dealer will then deal you a new *second* card to the first split card and play commences as described above. This will be done for the second split card as well. **Note:** When you split aces, you will receive only one additional card per ace and must "stand."
6. After seeing your two starting cards, you have the option to "double down." You place an amount equal to your original bet on the table and you receive only one more card. Doubling down is a strategy to capitalize on a potentially strong hand against the dealer's weaker hand. **Tip:** You may double down for less than your original bet, but never for more.
7. Anytime the dealer deals himself or herself an ace for the "up" card, you may insure your hand against the possibility that the hole card is a 10 or face card, which would give him or her an automatic blackjack. To insure, you place an amount up to one-half of your bet on the "insurance" line. If the dealer does have a blackjack, you get paid 2 to 1 on the insurance money while losing your original bet: You break even. If the dealer does not have a blackjack, he or she takes your insurance money and play continues in the normal fashion.
8. **Remember:** The dealer must stand on 17 or more and must hit a hand of 16 or less.

Tips Look, but Don't Touch!

1. Never touch your cards (or anyone else's), unless it's specifically stated at the table that you may. While you'll receive only a verbal slap on the wrist if you violate this rule, you really don't want to get one.
2. Players must use hand signals to indicate their wishes to the dealer. All verbal directions by players will be politely ignored by the dealer, who will remind players to use hand signals. The reason for this is the "Eye in the Sky," the casino's security system, which focuses an "eye" on every table and must record players' decisions to avoid accusations of misconduct or collusion.

PROFESSIONAL TIPS

Advice of the experts in playing blackjack is as follows:

1. *Do not* ask for an extra card if you have a count of 17 or higher, *ever*.
2. *Do not* ask for an extra card when you have a total of 12 or more if the dealer has a 2 through 6 showing in his or her "up" card.
3. *Ask* for an extra card or more when you have a count of 12 through 16 in your hand if the dealer's "up" card is a 7, 8, 9, 10, or ace.

There's a lot more to blackjack strategy than the above, of course. So consider this merely as the bare bones of the game. Blackjack is played with a single deck or with multiple decks; if you're looking for a single-deck game, your best bet is to head to a downtown casino.

A final tip: Avoid insurance bets; they're sucker bait!

CRAPS

The most exciting casino action is usually found at the craps tables. Betting is frenetic, play fast-paced, and groups quickly bond while yelling and screaming in response to the action.

THE POSSIBLE BETS

The craps table is divided into marked areas (Pass, Come, Field, Big 6, Big 8, and so on), where you place your chips to bet. The following are a few simple directions.

PASS LINE A "Pass Line" bet pays even money. If the first roll of the dice adds up to 7 or 11, you win your bet; if the first roll adds up to 2, 3, or 12, you lose your bet. If any other number comes up, it's your "point." If you roll your point again, you win, but if a 7 comes up again before your point is rolled, you lose.

DON'T PASS LINE Betting on the "Don't Pass" is the opposite of betting on the "Pass Line." This time, you lose if a 7 or an 11 is thrown on the first roll, and you win if a 2 or a 3 is thrown on the first roll.

If the first roll is 12, however, it's a push (standoff), and nobody wins. If none of these numbers is thrown and you have a point instead, in order to win, a 7 will have to be thrown before the point comes up again. A "Don't Pass" bet also pays even money.

COME Betting on "Come" is the same as betting on the Pass Line, but you must bet after the first roll or on any following roll. Again, you'll win on 7 or 11 and lose on 2, 3, or 12. Any other number is your point, and you win if your point comes up again before a 7.

DON'T COME This is the opposite of a "Come" bet. Again, you wait until after the first roll to bet. A 7 or an 11 means you lose; a 2 or a 3 means you win; 12 is a push, and nobody wins. You win if 7 comes up before the point. (The point, you'll recall, was the first number rolled if it was none of the above.)

FIELD This is a bet for one roll only. The "Field" consists of seven numbers: 2, 3, 4, 9, 10, 11, and 12. If any of these numbers is thrown on the next roll, you win even money, except on 2 and 12, which pay 2 to 1 (at some casinos 3 to 1).

BIG 6 AND 8 A "Big 6 and 8" bet pays even money. You win if either a 6 or an 8 is rolled before a 7. Mathematically, this is a sucker's bet.

ANY 7 An "Any 7" bet pays the winner 5 for 1. If a 7 is thrown on the first roll after you bet, you win.

To play, you must first obtain a keno form, available at the counter in the keno lounge and in most Las Vegas coffee shops. In the latter, you'll usually find blank keno forms and thick black crayons on your table. Fill yours out, and a minimiskered keno runner will come and collect it. After the game is over, she'll return with your winning or losing ticket. If you've won, it's customary to offer a tip, depending on your winnings.

For those of you with state lotteries, this game will appear very familiar. You can select from 1 to 15 numbers (out of a total of 80) and if all of your numbers come up, you win. Depending on how many numbers you've selected, you can win smaller amounts if less than all of your numbers have come up. For example, if you bet a "3 spot" (selecting a total of three numbers) and two come up, you'll win something but not as much as if all three had shown up. A one-number mark is known as a 1-spot, a two-number selection is a 2-spot, and so on. After you have selected the number of spots you wish to play, write the amount you want to wager on the ticket, in the right-hand corner where indicated. The more you bet, the more you can win if your numbers come up. Before the game starts, you have to give the completed form to a keno runner, or hand it in at the keno lounge desk, and pay for your bet. You'll get back a duplicate form with the number of the game you're playing on it. Then the game begins. As numbers appear on the keno board, compare them to the numbers you've marked on your ticket. After 20 numbers have appeared on the board, the game is over, and if you've won, turn in your ticket to collect your winnings.

The more numbers on the board matching the numbers on your ticket, the more you win (in some cases, you get paid if *none* of your numbers comes up). If you want to keep playing the same numbers over and over, you can replay a ticket by handing in your duplicate to the keno runner; you don't have to keep rewriting it.

In addition to the straight bets described above, you can split your ticket, betting various amounts on two or more groups of numbers. It does get a little complex, as combination-betting options are almost infinite. Helpful casino personnel in the keno lounge can assist you with combination betting.

POKER

Poker is the game of the Old West. There's at least one sequence in every Western where the hero faces off against the villain over a poker hand. In Las Vegas, poker is just about the biggest thing going, thanks to the prevalence and popularity of celebrity poker TV shows, poker tours, books, magazines, and who knows what all. Just about every casino now has a poker room, and it's just a matter of time before the others catch up.

There are lots of variations on the basic game, but one of the most popular is **Hold 'Em**. Two cards are dealt face down to the players. After a betting round, five community cards (everyone can use them) are dealt face up on the table. Players makes the best five-card hand, using their own cards and the "board" (the community cards), and the best hand wins. The house dealer takes care of the shuffling and the dealing, and moves a marker around the table to alternate the start of the deal. The house rakes 1% to 5% (it depends on the casino) from each pot. Most casinos also provide tables for playing Seven-Card Stud, Omaha High, and Omaha Hi-Lo. A few will even have Seven-Card Stud Hi-Lo split. To learn how these variations are played, either read a book or take lessons.

Warnings: If you don't know how to play poker, don't attempt to learn at a table. Card sharks are not a rare species in Vegas; they will gladly feast on fresh meat (you!). Find a casino that provides free gaming lessons and learn, to paraphrase Kenny Rogers, when to hold 'em, and when to fold 'em.

PAI GOW POKER

Pai gow poker (a variation on poker) has become increasingly popular. The game is played with a traditional deck plus one joker. The joker is a wild card that can be used as an ace or to complete a straight, a flush, a straight flush, or a royal flush. Each player is dealt seven cards to arrange into two hands: a two-card hand and a five-card hand. As in standard poker, the highest two-card hand is two aces, and the highest five-card hand is a royal flush. The five-card hand *must* be higher than the two-card hand (if the two-card hand is a pair of sixes, for example, the five-card hand must be a pair of sevens or better). Any player's hand that is set incorrectly is an automatic loser. The object of the game is for both of the players' hands to rank higher than both of the banker's hands. Should one hand rank exactly the same as the banker's hand, this is a tie (called a "copy"), and the banker wins *all tie hands*. If the player wins one hand but loses the other, this is a "push," and no money changes hands. The house dealer or any player may be the banker. The bank is offered to each player, and each player may accept or pass. Winning hands are paid even money, less a 5% commission.

CARIBBEAN STUD POKER

Caribbean stud poker is yet another variation of poker that is gaining in popularity. Players put in a single ante bet and are dealt five cards face down from a single deck; they play solely against the dealer, who receives five cards, one of them face up. Players are then given the option of folding, or may call by making an additional bet that is double their original ante. After all player bets have been made, the dealer's cards are revealed. If the dealer doesn't qualify with *at least an ace/king combination*, players are paid even money on their ante and their call bets are returned. If the dealer does qualify, each player's hand is compared to the dealer's. On winning hands, players receive even money on their ante bets, and call bets are paid out on a scale according to the value of their hands. The scale ranges from even money for a pair, to 100 to 1 on a royal flush, although there is usually a cap on the maximum payoff, which varies from casino to casino.

An additional feature of Caribbean stud is the inclusion of a progressive jackpot. For an additional side bet of \$1, a player may qualify for a payoff from a progressive jackpot. The jackpot bet pays off only on a flush or better, but you can win on this bet even if the dealer ends up with a better hand than you do. Dream all you want of getting that royal flush and taking home the jackpot, but the odds of it happening are astronomical, so don't be so quick to turn in your resignation letter. Most veteran gamblers will tell you this is a bad bet (from a strict mathematical standpoint, it is), but considering that Caribbean stud already has a house advantage that is even larger than the one in roulette, if you're going to play, you might as well toss in the buck and pray.

LET IT RIDE

Let It Ride is another popular game that involves poker hands. You place three bets at the outset and are dealt three cards. The dealer is dealt two cards that act as community cards (you're not playing against the dealer). Once you've seen your cards, you can choose to pull the first of your three bets back or "Let It Ride." The object of this game is to get a pair of 10s or better by combining your cards with the dealer's. If you're holding a pair of 10s or better in your first three cards, you want to let your bets ride the whole way through. Once you've decided whether or not to let your first bet ride, the dealer exposes one of his or her two cards. Once again, you must make a decision to take back your middle bet or keep on going. Then the dealer exposes the last of his or her cards; your third bet must stay. The dealer then turns over the hands of the players

and determines whether you've won. Winning bets are paid on a scale, ranging from even money for a single pair up to 1,000 to 1 for a royal flush. These payouts are for each bet you have in play. Like Caribbean Stud, Let It Ride has a progressive jackpot that you can win for high hands if you cough up an additional dollar per hand, but be advised that the house advantage on that \$1 is obscene. But hey, that's why it's called gambling.

3-CARD POKER

3-Card Poker is rapidly gaining popularity, and now you'll find at least one table in most major Vegas casinos. It's actually more difficult to explain than to play. For this reason, we recommend watching a table for awhile. You should grasp it pretty quickly.

Basically, players are dealt three cards with no draw and have to make the best poker hand out of those three cards. Possible combinations include a straight flush (three sequential cards of the same suit), three of a kind (three queens for example), a straight (three sequential cards of any suit), a flush (three cards of the same suit), and a pair (two queens, for example). Even if you don't have one of the favored combinations, you can still win if you have cards higher than the dealer.

On the table you'll see three betting areas—the Ante, the Play, and the Pair Plus. There are actually two games in one on a 3-Card Poker table—"Pair Plus" and "Ante and Play." You can play only the Pair Plus or only the Ante or both. Place your chips in the areas you want to bet in.

In Pair Plus, you are betting only on your hand, not competing against anyone else at the table or the dealer. If you get a pair or better, depending on your hand, the payoff can be pretty fab—Straight Flush: 40 to 1, Three of a Kind: 30 to 1, Straight: 6 to 1, Flush: 3 to 1, Pair: 1 to 1.

In Ante and Play, you are betting that your hand will be better than the dealer's but are not competing against anyone else at the table. You place an Ante bet, view your cards, and then if you decide you like your hand, you place a bet in the Play area equal to your Ante bet. If you get lousy cards and don't want to go forward, you can fold, losing only your Ante bet and your Pair Plus bet, if you made one. Once all bets are made, the dealer's hand is revealed—he or she must have at least a single queen for the bet to count; if not, your Ante and Play bets are returned. If you beat the dealer's hand, you get a 1 to 1 payoff, but there is a bonus for a particularly good winning hand: Straight Flush: 5 to 1, Three of a Kind: 4 to 1, Straight: 1 to 1.

Your three cards are dealt. If you played only Pair Plus, it doesn't matter what the dealer has—you get paid if you have a pair or better. If you don't, you lose your bet. If you played the Ante bet, you must then either fold and lose the Ante bet or march the Ante bet by placing the same amount on the Play area. The dealer's hand is revealed and payouts happen accordingly. Each hand consists of one fresh 52-card deck.

Meanwhile, as if all this wasn't enough, new variations on table games keep popping up. The latest is Crazy 4 Poker—similar to 3-Card poker, only with five cards dealt, no draw, make your best 4-card poker hand out of it.

ROULETTE

Roulette is an extremely easy game to play, and it's really quite colorful and exciting to watch. The wheel spins and the little ball bounces around, finally dropping into one of the slots, numbered 1 to 36, plus 0 and 00. You can place bets "Inside" the table and "Outside" the table. Inside bets are bets placed on a particular number or a set of

"Phase Two" hotel addition will eventually adjoin the Shoppes at the far end of St. Mark's Square.

Oh, the shops themselves? The usual high- and medium-end brand names: Jimmy Choo, Mikimoto, Movado, Davidoff, Kenneth Cole, Ann Taylor, BCBCG, bebe, Banana Republic, Rockport, and more, plus Venetian glass and paper shops. Madame Tussaud's waxworks (p. 197) is also located here, and so is the Canyon Ranch Spa Club.

4 Vintage Clothing

The Attic The Attic shares a large space with Cafe Neon, a coffeehouse that serves Greek-influenced cafe food (so you can raise your blood sugar after a long stretch of shopping) and a comedy-club stage; it's also upstairs from an attempt at a weekly club (as of this writing, the Sat-night Underworld). The store itself, former star of a Visa commercial, offers plenty of clothing choices on many racks. During a recent visit, a man came in asking for a poodle skirt for his 8-year-old. They had one. Open Monday through Thursday from 10am to 5pm, Friday from 10am to 6pm, Saturday from 11am to 6pm, and closed Sunday. 1018 S. Main St. © 702/388-4088. www.theatticlasvegas.com.

Buffalo Exchange This is actually a branch of a chain of stores spread out across the western United States. If the chain part worries you, don't let it—this merchandise doesn't feel processed. Staffed by plenty of incredibly hip alt-culture kids (ask them what's happening in town during your visit), it is stuffed with dresses, shirts, pants, and so forth. You can easily go in one day and come out with 12 fabulous new outfits, but you can just as easily go in and come up dry. But it's still probably the most reliable of the local vintage shops. The store is open Monday through Saturday from 10am to 8pm, Sunday from 11am to 7pm. 4110 S. Maryland Pkwy. (at Flamingo Rd.). © 702/791-3960. www.buffaloexchange.com.

5 Souvenirs

The Arts Factory Complex, 103 E. Charleston Blvd. (© 702/382-3886), has a gift shop full of pink flamingos and Vegas-specific items. There should be something here for every camp fancy.

If you prefer your souvenirs to be less deliberately ironic, head over to the **Bonanza Gift and Souvenir Shop**, 2460 Las Vegas Blvd. S. (© 702/384-0005). It's the self-proclaimed "World's Largest Gift Shop" and it certainly is big. T-shirts, Native American "handicrafts," all kinds of playing cards both new and used (casinos have to change decks frequently, so this is where used packs go), dice, things covered in rhinestones, snowglobes—in short, something for everyone, provided "everyone" has a certain sensibility. We looked, and we felt the tackiest item available was the pair of earrings made out of poker chips. The coolest? Some inexpensive, old-fashioned styled dice.

For reverent camp, entrusted with sequins, do take a peek at the **Liberace Museum gift store**, 1775 E. Tropicana Ave. (© 702/798-5595). Encourage them to get even more out there (don't you think they should add Liberace mouse pads and screen savers?).

If you like your souvenirs with more style (spoilsports), **Cirque de Soleil's O** has a gift shop in Bellagio, 3600 Las Vegas Blvd. S. (© 702/693-7444), with Cirque-specific articles, but also fanciful pottery, masks, and other curiosities.

6 Reading Material: Used Books, Comics & Gambler Books

USED BOOKS

Albion Books *(Value)* Six thousand square feet of used books, including first editions, vintage children's books, pop and sci-fi, pulp fiction, and bestsellers, both hard and paperback. You're welcome to take a seat and browse through your finds before purchasing. Open daily from 10am to 6pm. 2466 E. Desert Inn Rd. 702/792-9554.

Dead Poet Books *(Fines)* The dead poet in question was the man from whose estate the owners bought their start-up stock. He had such good taste in books that they "fell in love with him" and wanted to name the store in his memory. Just one problem—they never did get his name. So they just called him "the dead poet." His legacy continues at this book-lover's haven. Open 7 days a week from 10am to 6pm. 3874 W. Sahara Ave. (corner of Valley View, near Raley's Supermarket). © 702/727-4070.

LAS VEGAS SPECIALTY BOOKSTORES

Gambler's Book Shop Here you can buy a book on any system ever devised to beat casino odds. Owner Edna Luckman carries more than 4,000 gambling-related titles, including many out-of-print books, computer software, and videotapes. She describes her store as a place where "gamblers, writers, researchers, statisticians, and computer specialists can meet and exchange information." On request, knowledgeable clerks provide on-the-spot expert advice on handicapping the ponies and other aspects of sports betting. The store's motto is "knowledge is protection." Open Monday through Saturday from 9am to 5pm, closed Sunday. 630 S. 11th St. (just off Charleston Blvd.). © 800/522-1777 or 702/382-7555. www.gamblersbook.com.

Gamblers General Store A gambler's paradise stocked with a massive book collection, both antique and current slot machines, gaming tables (blackjack, craps, and so on), roulette wheels, collectible chips, casino dice, classic Vegas photos, and a ton of gaming-related souvenirs. Open daily from 9am to 5pm. 800 S. Main St. (Downtown). © 800/322-2447 or 702/382-9903. www.gamblersgeneralstore.com.

COMIC BOOKS

Alternate Reality Comics The best place in Vegas for all your comic-book needs. They have a nearly comprehensive selection, with a heavy emphasis on underground comics. But don't worry—the superheroes are here, too. Open Monday through Saturday from 11am to 7pm, Sunday from noon to 6pm. 4800 S. Maryland Pkwy, Suite D. © 702/736-3673.

7 Candy

M&M World *(Kids)* What can one do when faced with a wall of M&Ms in colors never before seen by man or woman (Purple! Teal! Lime green!)? Overpriced? Yeah! Who cares? There are doodads galore, replete with the M&M logo, and a surprisingly enjoyable short film and comedy routine, ostensibly about the "history" of the candy, but really just a cute little adventure with a decent budget behind it. Open Sunday through Thursday from 9am to midnight, Friday and Saturday from 9am to 1am. In the Showcase Mall, 3785 Las Vegas Blvd. S. (just north of the MGM Grand Hotel). © 702/736-7611.